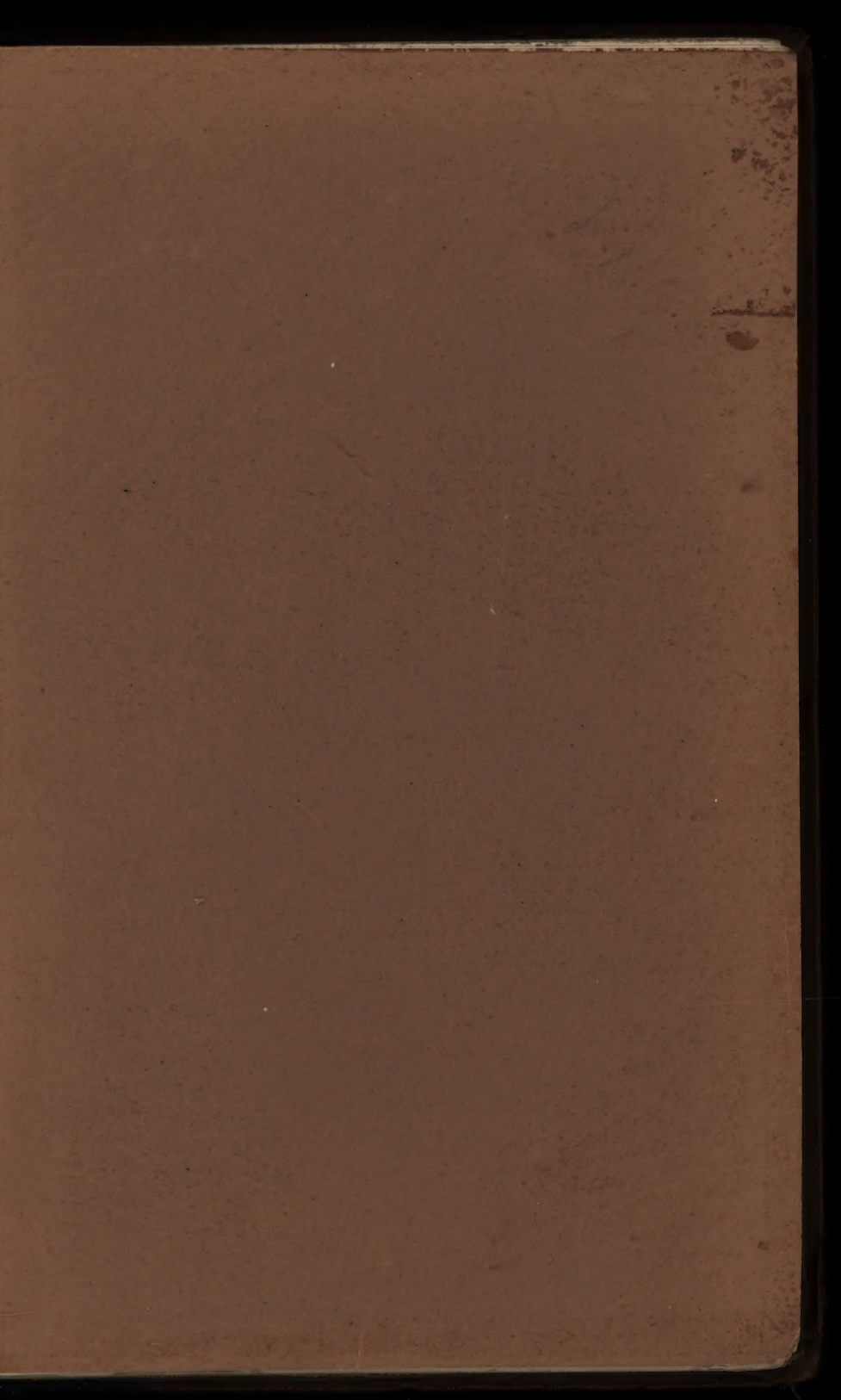


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Frank Simpson



Gertrude King

HANDBOOK OF PAINTING.

THE

GERMAN, FLEMISH, AND DUTCH
SCHOOLS.

BASED ON THE HANDBOOK OF KUGLER.

ENLARGED AND FOR THE MOST PART RE-WRITTEN.

By DR. WAAGEN,

DIRECTOR OF THE ROYAL GALLERY OF PICTURES, BERLIN.

WITH ILLUSTRATIONS.

IN TWO PARTS.—PART II.

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BOOK V.

THE TEUTONIC STYLE.

FOURTH EPOCH, 1600—1690.

SECOND DEVELOPMENT OF THE TEUTONIC FEELING FOR ART.

CHAPTER I.

INTRODUCTION.—RUBENS.

It was at this time that Netherlandish painters, religious as well as historical, returned once more to those realistic forms of expression in art peculiar to the Teutonic race. This reaction appears to us, it is true, under conditions very different from those proper to the period of the Van Eycks, but, at the same time, under those conformable to the spirit of the age. That feeling for reality of which the Van Eycks were the exponents was not only an intensely native element, but one which also acted strongly and multifariously on other countries, extending even, by means of Antonello da Messina, scholar of Jan van Eyck, to the school of painting in Venice. Now in the 17th century it was Venetian art, in her turn, which greatly assisted the redevelopment of the Teutonic feeling at home. In the same proportion as the influence of the Florentine and Roman schools had operated injuriously upon the northern painters of the preceding generation, especially by means of that ideal element so foreign to the native Netherlandish feeling, did Venetian art now act beneficially on painters congenial to herself in aim. In her productions all that Netherlandish masters had most sought to attain—truth of nature in conception, and beauty and harmony of colour—was seen for the first time developed in the utmost perfection, while the other great qualities of general keeping,

chiaroscuro, and that treatment of the brush—not lost, as formerly, in a fused surface, but employed for purposes of modelling—found ready response in their art-sympathies. As regards the class of subjects also available for the treatment of art a proportionable change had taken place. To the Van Eycks and their school the deep religious feeling of their time had chiefly appealed for expression, and only occasionally did other subjects find admittance into the atelier. Now in all countries which had adopted the Reformation in its stricter forms—such as Holland, Switzerland, and parts of Germany—the Church had entirely abolished the services of art. In Catholic lands, it is true, a new religious impulse had found birth towards the close of the 16th and in the first half of the 17th century, but even there the invention of printing had robbed the artist of what in the middle ages had been his most important function—that of imparting instruction to the laity. Endowed, however, as art was by that time with all the powers of representation, she still sought to devote herself to the glorification of religion. On the other hand, in the more general diffusion of knowledge, other classes of subjects, such as mythology and profane history, &c., could no longer be excluded from the painter's mind; thus, the very power to devote himself solely to the contemplation of religious themes became sensibly diminished. A large portion of his interest, therefore, was absorbed by the forms of representation which then obtained favour with the world, and especially by those far-fetched allegorical scenes which sought to embody, in a cold and artificial form, the learning of the day. In Belgium even, which had remained Catholic, many painters devoted themselves to subject and landscape painting. At the same time these branches of art—including the study of animals and flowers—played at all times a subordinate part in that country, and the small number of painters who cultivated them belong especially to the earlier division of this period. It was in Protestant Holland that not only these forms of art found their full expansion, but various others in addition,—such as combats and hunts, marine life, architecture, fruit-pieces, and even

still life,—which were cultivated under those high conditions of excellence with which the art of painting was then endowed. In the newly-awakened sense of national independence inspired by increasing importance and wealth which had ensued upon the long, severe, and victorious struggles of the Dutch people with the Spanish monarchy, various branches of literature had borne fruit, but it was especially in art, for which the Dutchman was so singularly gifted, that he eagerly availed himself of every element which the new condition of things offered to his grasp. Although, therefore, as already remarked, Protestantism, as there established, had banished religious art from churches, yet piety still found expression in a number of pictures taken from the Old and New Testament, which, though conceived through the medium of a homely realistic sphere, are yet imbued with a thorough Biblical significance.

But it was the subjects of common life around him, and the widely-spread demand for such pictures as the companions of their daily life which arose from all classes, which furnished the chief occupation of the painter, and that to such an extent that, considering the limited dimensions of the land itself and the comparatively short time in which these works were produced, we are equally astonished with their number as with their surpassing excellence. No phase of life to which art could be applied was omitted in the general imitation of the scenes around them. To many a painter the beauty and elegance of objects which great wealth had introduced—such as sumptuous wearing apparel, elegant articles of furniture, and other appliances which belong to the upper classes of society—were particularly attractive. Such pictures, like the scenes of a novel, give us the insight to an easy and comfortable state of existence. Here we see a family concert going on; there the family physician is being interrogated as to the state of a patient; in another picture a petted little spaniel or a parrot is the chief object of attention; or we are admitted to a morning visit, or even to the elegancies of the toilette-table. With other painters the less ceremonious life and doings of the lowly

burgher, or of the peasant in the country, find most favour. We see them, accordingly, in their hours of relaxation, met together to eat and drink, or to dance and play; occasionally, also, degenerating into strife. In most instances these pictures display much humour. Again, there was a class of artists who devoted themselves to the representation of the beautiful cattle constantly before their eyes in the broad and fertile meadows of their native land, combining them with the simple features of the landscape around. Others, on the other hand, made the landscape itself the principal object. These especially bear witness to the great power of art; for, however monotonous the character of the nature they portray, such pictures, by their truthfulness and depth of feeling, by their happy choice of position and variety of lighting, according to the time of day, have a charm and multiplicity of attraction which place them on the same level with the works of Claude Lorraine and Gaspar Poussin, though these are furnished with all the incidents which Italian nature could supply. On the other hand, various, otherwise admirable, Dutch artists who made Italian scenery their study stand far below the painters of their own modest native land in depth and purity of feeling for nature. It is easy also to comprehend that sea-life, in all its forms, should have supplied favourite materials for representation. To this element, as regarded their great sea-fights and their active commerce, both their high political existence and pecuniary prosperity were chiefly owing. Here also the art of the Dutch painter is as favourably seen as in their flat landscapes. The monotonous surface of the sea not only appears before us under every varied condition which perfect calm, gentle crisping airs, fresh breezes, strong wind, and raging storm alternately supply, but is seen combined with portions of the coast, distant and near, and enlivened with every description of vessel, from the smallest boat to the stately ship of the line. These again are generally engaged in the peaceful purposes of commerce, or in the lowlier arts of fishing; or occasionally we see them ranged in the lines of deadly combat. Finally,

over all these different scenes, shifting shadows of clouds and passing gleams of sunshine shed their own infinitely varied effect. To these subjects we must add the interiors of churches, which, with crossing lights and difficult combinations of lineal and aerial perspective, produced, in the hands of the skilful artist, many a picture of no common attraction; while, to close our category with those objects of imitation generally placed lowest in the scale of art, the beauty of the fruits and flowers reared by the careful culture of Holland, the neatness and propriety of their houses, and the combinations of form and colour seen by the artistic eye in the objects of domestic utility, moved many a painter to apply all his powers to the careful and loving imitation of these minuter beauties of nature and humbler forms of human industry. In all these pictures, whatever their class of subjects, two qualities invariably prevail; the most refined perception of the picturesque, and the utmost mastery of technical skill. Animated, also, by the instinctively right feeling which told the painter that a small scale of size was best adapted to the subordinate moral interest of such subjects, we find them almost exclusively of limited dimensions. These, again, were best suited to the limited accommodation which the homes of amateurs afforded, and thus we trace the two principal causes which at that time created in Holland what may be called the Cabinet School of painting.

While this school proves to the world how much may be done in and for art, even by a small state, when elevated by the sense of national freedom and favoured by the external circumstances which result from that condition, we see in the aspect of Germany at the same time a sorrowful example of an opposite state of affairs. Here was a great nation which, as early as the first half of the 16th century, had given evidence of its high capacities for art in the persons of such masters as Albert Durer and Hans Holbein, now reduced by great and long-continued adversity to a condition of which the comparatively small number and inferior quality of its works of art may serve as an index. The fearful moral disturbance and general feeling of inse-

curity engendered by the Thirty Years' War were totally opposed to that peaceful condition of mind indispensable to the prosperity of art. The expenses and ravages of war had so swallowed up the revenues equally of states and individuals that the means, even for the most urgent necessities of life, were frequently not forthcoming. Nor when peace was restored was the condition of things more favourable; the land was too much exhausted and the people had too far retrograded to permit the revival of so gladsome a plant as that of national art. Such painters, of a certain ability, therefore, as arose in Germany during these dark days only found development by attaching themselves to the schools of Belgium, and, still more, to those of Holland.

THE SCHOOL OF BELGIUM.

It was to the genius of PETER PAUL RUBENS¹ that his native land was indebted for a complete and wholesome revolution in painting. His artistic individuality was so powerful that even the works of the greatest masters who preceded him influenced him only so far as to contribute what best tended to the development of his own originality, none of them ever tempting him to swerve from it. His character as a painter consisted essentially in those qualities which no other master had ever before united in so high a degree, viz., in a truthful and intense feeling for nature, a warm and transparent colouring, a power of picturesque keeping, and a wealth and fire of imagination which embraced every object capable of representation, and enabled him to render with equal success and originality both the most forcible and the most fleeting appearances of nature. It is this combination, in such a degree, of qualities so various that disposes the connoisseur to tolerate, though not to overlook, the fact that Rubens' heads and figures are seldom of elevated form or refined feeling, but frequently, on the contrary, rude and vulgar

¹ The intention and scope of this Handbook forbid our noticing Rubens under any other aspect than that of a painter. Nor can we enumerate more than a comparatively small number of his most characteristic works.

in both respects, and continually repeated, nay, even to admit that he is rarely profound and ardent in sentiment, but too often harsh and coarse. At the same time we naturally find that those subjects which most responded to his artistic sympathies are, in every respect, the most satisfactory to the spectator. For the full development of so gifted a nature the circumstances which attended the early life of Rubens afforded a no less fortunate combination.

This great master was born at Siegen, in the county of Nassau, the 29th June, 1577.¹ The thirst for knowledge and the talent for languages which he soon evidenced found at an early age the best culture. When, therefore, he resorted to the school of Adam van Noort for instruction in the art of painting he already took with him that which so rarely falls to the lot of an artist, namely, a classic education, and the means, thereby, of availing himself of a number of subjects unknown to most painters, or only very ignorantly adopted by them. The next good fortune which befell the young student was, that in the four years he studied under this able painter and good colourist he thoroughly mastered that technical part of the art on which the future success of his life was essentially based. The next four years saw him in the studio of Otto Vænius, a painter from whom he could derive but little assistance in his future career, but whose general cultivation of mind was doubtless very beneficial to his pupil. In 1598, and therefore in his twenty-first year, he was so advanced as to be admitted into the guild of painters at Antwerp,² and in 1600 he proceeded to Italy, endowed already with those mature excellences of art which enabled him to help himself freely to all that addressed itself to his sympathies, and at the same time guarded him from all that could mislead him in his choice. Guided thus by the full consciousness of his powers and his needs, he went first to Venice, where the study of Titian and Paul Veronese added the last perfection of which his art was capable. Of the masters of the Florentine school, we must conclude that

¹ See pamphlet by M. van Backhuisen van der Brinck, keeper of the archives, 'Het Huwelyck van Willem van Orange,' 1853, pp. 133-143.

² Catalogue of the Antwerp Museum, p. 192.

Michael Angelo, with his bold and momentary motives and dramatic arrangements, acted most strongly upon him; also Giulio Romano, whose works he must have had ample opportunity of studying at Mantua. But while admitting that his art alone richly entitled him to that recognition and notice on the part of the first princes of the land which he received during his seven years' residence in Italy, it must not be forgotten how much the beauty of his person, the amiability of his nature, and his richly cultivated mind, contributed to the favour with which he was viewed. The same applies to his life in Antwerp, where he returned in 1609, and where he attracted a large number of scholars. Here his works and his society were again contended for by princes and monarchs—by Clara Eugenia, Spanish Governess of the Netherlands, and her husband the Archduke Albert—by Mary of Medicis, Queen of France, whose life he celebrated in a series of pictures—by Philip III. and IV. of Spain—and finally by Charles I. of England, who in the year 1630 overwhelmed him with favours. In addition to all these honours, he stood in friendly relations with the most intellectual and renowned men of his time. After a career marked by all the distinctions that fame and universal admiration could bestow, accorded to him in the triple character of painter, diplomatist, and man, he died at Antwerp in the year 1640.

I now proceed to the consideration of his artistic development. In many of the pictures still existing, executed during his residence in Italy, his composition has not quite attained that impetuosity, nor his colouring that clearness, which distinguish the works produced after his return to Antwerp. The lights of the flesh-tones are yellowish, and his shadows of a decided brown. As an example we may mention two portions of an altarpiece in the Library at Mantua, representing Duke Vincenzo I., his wife, and two other persons, adoring the Virgin in glory. The admirable portraits are the best features. An excellent work of the same time, as proved by the subdued and less luminous colouring, is a free copy of one of the Triumphs, executed by Andrea Mantegna in tempera, now in Hampton Court,

and in Rubens' time still in Mantua. This picture passed from Mr. Rogers' collection into the National Gallery, and gives very important evidence of the multifarious studies undertaken by Rubens, and of the mode in which he contrived to imbue the work of so different a mind with the feeling proper to his own.¹ A Holy Family, representing the Virgin holding the Infant, who is adored by St. John, with Elizabeth and Joseph, shows, however, how early he acquired that marvellous warmth and luminous clearness which are peculiar to himself. It was painted not long after his return to Belgium for the private chapel of the Archduke Albert, passed later into the Gallery at Vienna, and is now one of the finest ornaments of the Marquis of Hertford's collection. The heads also here, with the exception of the infant Christ, are of far higher character than usual.² Next in order comes the altarpiece now at Vienna, which, in consequence of the admiration excited by the above-mentioned work, was ordered by the Fraternity of St. Ildefonso for the church on the Cadenberg, near Brussels. The centre represents the Virgin, accompanied by four holy virgins, presenting a sumptuous priestly robe to St. Ildefonso; on the side wings are the portraits of the donors kneeling—on the one the Archduke Albert with his patron saint, on the other his wife Clara Eugenia. The beauty and simplicity of the composition, the grand repose of the figures on the wings, and above all the dazzling brilliancy of the harmonious colouring, combine to place this picture among the first-rate works of the master. In close affinity with the last, both in period and in excellence of quality, may be mentioned a small altarpiece with wings in the Antwerp Museum, Nos. 275-277. The centre represents the unbelief of St. Thomas; the wings the simply and truthfully conceived portraits of the donor, Burgomaster Rockox, and his wife—the last unfortunately much rubbed. The agreeable feeling, subdued colouring, and careful handling, approximate these portraits to those of Rubens and his first wife, Isabella Brant, married to him in 1609,

¹ 'Treasures,' &c., vol. ii. p. 79.

² Ibid. p. 157.

now in the Munich Gallery, No. 255. The celebrated altarpiece, the Descent from the Cross, represents the highest excellence attained by the master in ecclesiastical art. Rubens received the commission for this picture from the Company of Archers on the 7th September, 1611, and the picture was already in its place in 1614. The composition, of which we here subjoin a woodcut, is of masterly arrangement, and the heads unusually elevated in feeling, especially that of the Virgin. The wings also, the Visitation and the Presentation in the Temple, have similar fine qualities. The colouring in all three pictures is of the highest class of warmth, clearness, and harmony, though subdued when compared with other of his pictures; the execution of masterly breadth, but withal highly finished.

In the colossal picture, the Elevation of the Cross, in the same cathedral, with wings, Rubens stands forth in all his Titanic greatness as the painter of violent and agitated scenes. The effect of this picture is something overpowering, but in all other respects it bears no comparison with the Descent from the Cross. This latter, see woodcut, and especially the Visitation, is closest approached in the Return from the Flight into Egypt, now in what may be considered the finest private collection of the great master's works, namely, at Blenheim. This picture belongs to his most elevated and refined examples in the sphere of Church subjects.

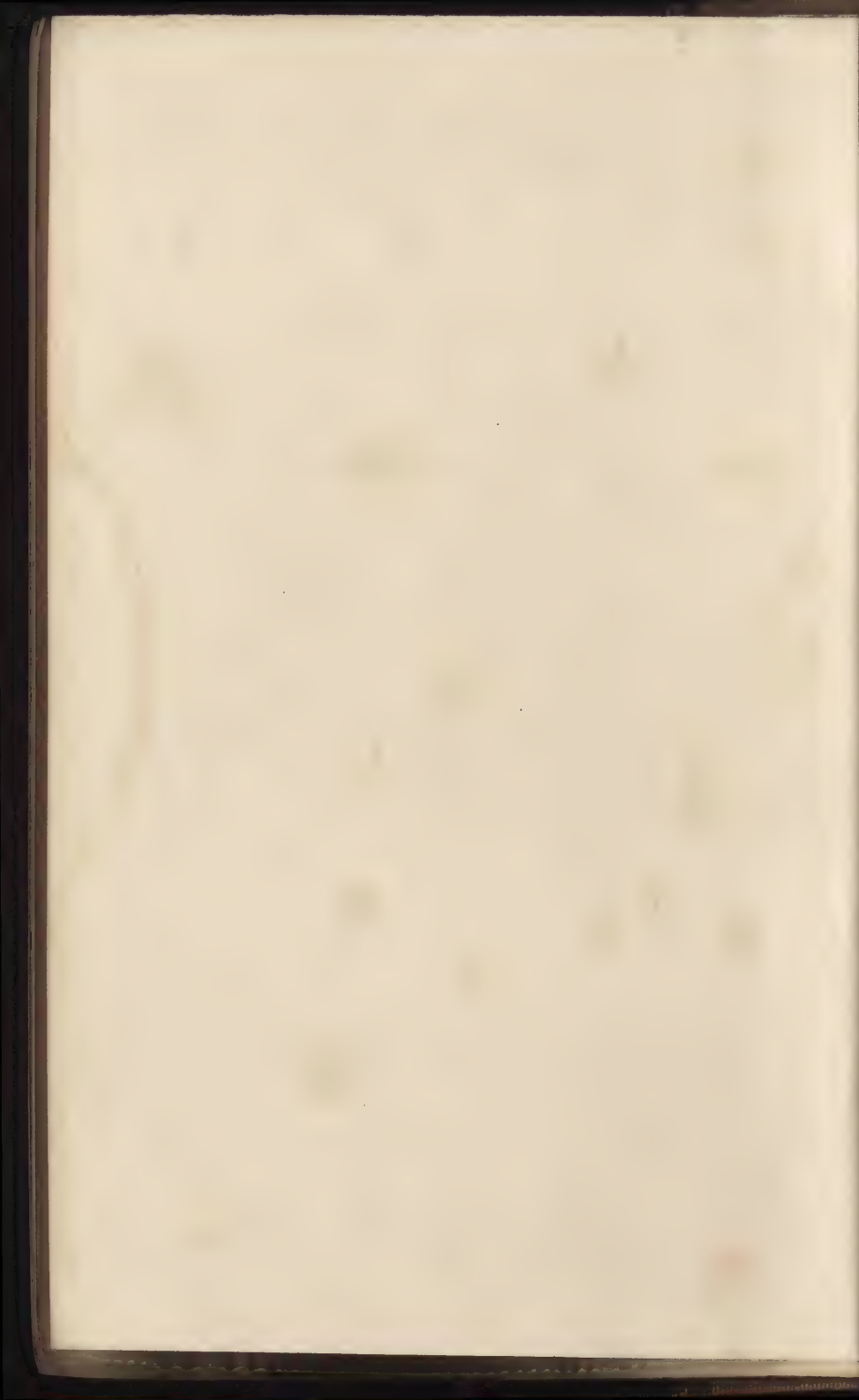
On the other hand, one of the finest pictures by Rubens of legendary scenes is the Communion of St. Francis, executed 1619, now in the Antwerp Museum, No. 273. Although the influence of Annibale Carracci is seen in the composition, and that of Michael Angelo Caravaggio in the striking effect, yet Rubens must be considered to stand in this work essentially upon his own great qualities. The heads are more individual in form and intenser in expression than those of Carracci, the chiaroscuro clearer and fuller in tone than that of Caravaggio. The following are also distinguished works of this his middle and best time:—The Battle of the Amazons, in the Munich Gallery, executed for that accomplished connoisseur, M. van der Geest. Al-



THE DESCENT FROM THE CROSS.

By Rubens. In the Cathedral at Antwerp

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BATTLE OF THE CLASH
by Huttons in the March 1847







RUBENS' SMALL PICTURE OF THE FALL OF THE DAMNED

In the Munich Gallery

plate 10

though the spirited incident, here so conspicuous, of placing the combat upon a bridge, was borrowed from Titian's no longer existing Battle of Cadore,—as is seen by the sketch of the same in the Gallery of the Uffizi,—yet the accompanying woodcut will suffice to show how distinctly and poetically the mind of Rubens has conceived the peculiar circumstances of his subject, availing himself of all that is most picturesque and terrific in a combat between men and women, and carrying it out with a rapidity of action in which he stands alone. The execution is in a powerful but subdued tone.¹ Side by side with this picture, as regards fire of imagination and other fine qualities, may be placed the so-called small Last Judgment² in the same Gallery, Cabinets, No. 297, of which we here subjoin an outline of the lower portion. Also the Conversion of St. Paul,³ and the sketchily-treated St. Francis de Paula, who is seen suspended in the air, adored by the sick of the plague—both pictures in the same Gallery, Cabinets, Nos. 317 and 318. A chef-d'œuvre of this time is, finally, the well-known Crucifixion in the Museum at Antwerp, No. 265. The impetuous manner in which the centurion pierces the side of the Saviour shows the dramatically disposed nature of the great master. At the same time the heads are of noble character, and the figure of the Magdalen one of the most successful by his hand. I must also mention the Lot and his Daughters leaving Sodom, dated 1625, in the Louvre, No. 425, which, though *genre*-like in conception, is, in point of slenderness and moderation of forms, refinement of feeling in the heads, and delicacy of treatment, one of his most attractive pictures.

As time proceeds we observe a gradual change taking place in his works: his heads become more decidedly realistic in character; his feeling colder and more secular; his forms attain a fulness which frequently expands into extravagance; his colouring grows redder in the flesh-

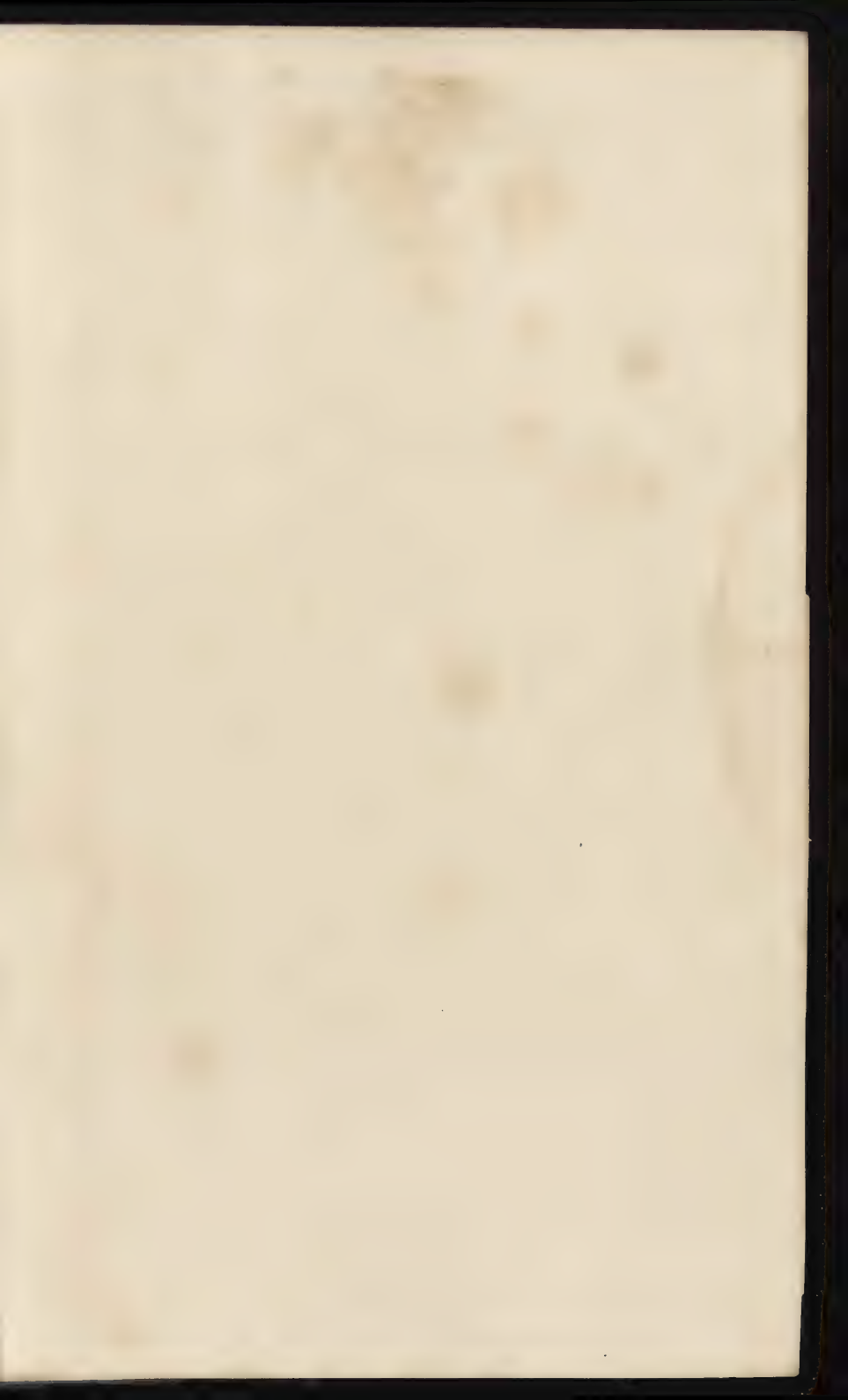
¹ See my 'Life of Rubens,' p. 77, &c.

² Ibid. p. 67.

³ This composition differs from that of the picture in the possession of Mr. Miles, at Leigh Court.

tones, and in general more brilliant at the expense of truth; and his light and marvellously spirited touch assumes too often the look of slightness. His compositions also evince a pompous and overladen character which reminds us of the style in architecture usually seen in the Jesuit churches. One of the earliest examples of this change is the Adoration of the Kings, signed 1624, in the Museum at Antwerp, No. 266. The general conception shows the influence of Paul Veronese; the Virgin is almost vulgar, and the Child very common in character, the colouring of astonishing force and warmth, and the treatment of the utmost breadth. On the other hand, one of the most attractive pictures of this time is the St. Theresa delivering St. Bernardino de Mendoza from Purgatory, also in the Antwerp Museum, No. 267. The heads, though of no spiritual character, are pleasing; and his light and vigorous touch is seen in all its marvellous flow. That Rubens however, even at this time, was capable of carrying out a work with the most careful pencil, is proved by the Crucifixion of St. Peter, in Cologne, dated 1638, which, however appalling in its horrible truth, shows, as a work of art, no decrease of his powers.

Having shown, by the pictures I have instanced, the development of his artistic course, I now turn to the consideration of a number of works not in the order in which they may have been painted, which is difficult to decide, but in that in which they tend to illustrate the various phases of his fertile genius. What I may call his fantastic-dramatic side is best illustrated by the Combat between the Archangel Michael and the Seven-headed Dragon, originally executed for the cathedral at Freising, and now in the Munich Gallery, No. 281. Also by the picture of SS. Ignatius of Loyola and Xavier expelling the Evil Spirits, though partly painted by his scholars. These pictures are in the Imperial Gallery at Vienna. Of his numerous productions from ancient mythology, which, though conceived in a Netherlandish form, are nevertheless highly attractive, may be mentioned Castor and Pollux carrying





CASTOR AND POLLUX CARRYING OFF THE DAUGHTERS OF LEUCIPPUS.

By Rubens In the Munich Gallery

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ALLOTTEMENT OF HENRI QUATRE, AND ASSUMPTION OF THE REGENCY BY M. DE MONTMORIN

From the series of tableaux by Hubert in the Luxembourg illustrating the history of France.

off the Daughters of Leucippus, in the Munich Gallery, No. 291, see woodcut; and the Rape of Proserpine, at Blenheim. Both of these exhibit his momentary and dramatic action. Examples of his astonishing energy in the representation of the orgies of bacchanalian life are afforded by his Bacchanal at Blenheim,² and by his drunken Silenus, with Satyrs and Bacchante, in the Munich Gallery, No. 264. On the other hand, the enchanting idyllic character of other pictures, treated as landscapes, may be recognised in the Judgment of Paris in the National Gallery;³ and in the Festival of Venus in the Isle of Cytherea, in the Imperial Gallery at Vienna—both of which have an equal charm of poetic feeling and golden colour.

In no respect perhaps was Rubens so little attractive as in his allegorical-historical compositions. The cause of this may be assigned to the artificial and overstrained learning they attempt to exemplify, and also, in many of them, to the tasteless and indiscriminate fashion in which he mixes up portrait-like personages in the costume of his own time with the generally nude divinities of ancient Olympus. These remarks apply especially to his twenty-one large pictures of the life of Mary of Medicis in the Louvre—the greater portion also of which were executed by his scholars, who from the year 1621 took part in most of his large works. Those parts, however, in which we recognise his own hand belong to his finest achievements, this series occurring exactly in his best time—from 1621 to 1625. Rubens' own work is seen most in Henry IV, receiving the Portrait of Mary of Medicis, No. 437; in the Nuptial Ceremony, No. 440; in the Apotheosis of Henry IV. and appointment of Mary of Medicis as Regent, No. 442, see woodcut; in her Coronation, No. 443; her Government, No. 445; the Blessings upon it, No. 448; in her Flight, No. 450; in her Reunion with her Son, No. 453; and finally in the Triumph of Truth, No. 454. The sketches for this series in the Munich Gallery are of masterly handling. Rubens himself took

¹ 'Treasures,' vol. iii. p. 133.

² Ibid. p. 131.

³ Ibid. vol. i. p. 350.

still less part in the painting of the ceiling of Whitehall, which represents the Apotheosis of James I.;¹ while, in the colossal pictures from the convent of Loeches, near Madrid, representing the Triumph of Religion, &c., which are now partly in the Louvre,² Nos. 426-432, and chiefly in the collection of Lord Westminster in Grosvenor House, no trace of the master's own touch is visible.³

Rubens appears to far greater advantage in his treatment of history—especially of that particular history which appealed so strongly to his energetic sympathies—namely, that of ancient Rome. His chefs-d'œuvre in this department are the series of six pictures illustrating the feats of the Consul Decius Mus, in the Lichtenstein Gallery at Vienna. The subject where the High Priest dedicates the veiled Consul to death is the most striking.

Another class of subjects in which the success of Rubens is proportioned to the enjoyment with which he seems to treat it, is that of the representation of naked children. The *naïveté* of expression, grace of movement, and the blooming colouring of the full infantine limbs, are incomparably given by him. Beautiful examples of these subjects are the seven children carrying a rich festoon of fruit, in the Munich Gallery, No. 262; four children, in the Berlin Museum, No. 779; and several infantine figures reaping corn, in the collection of Lord Radnor at Longford Castle.⁴

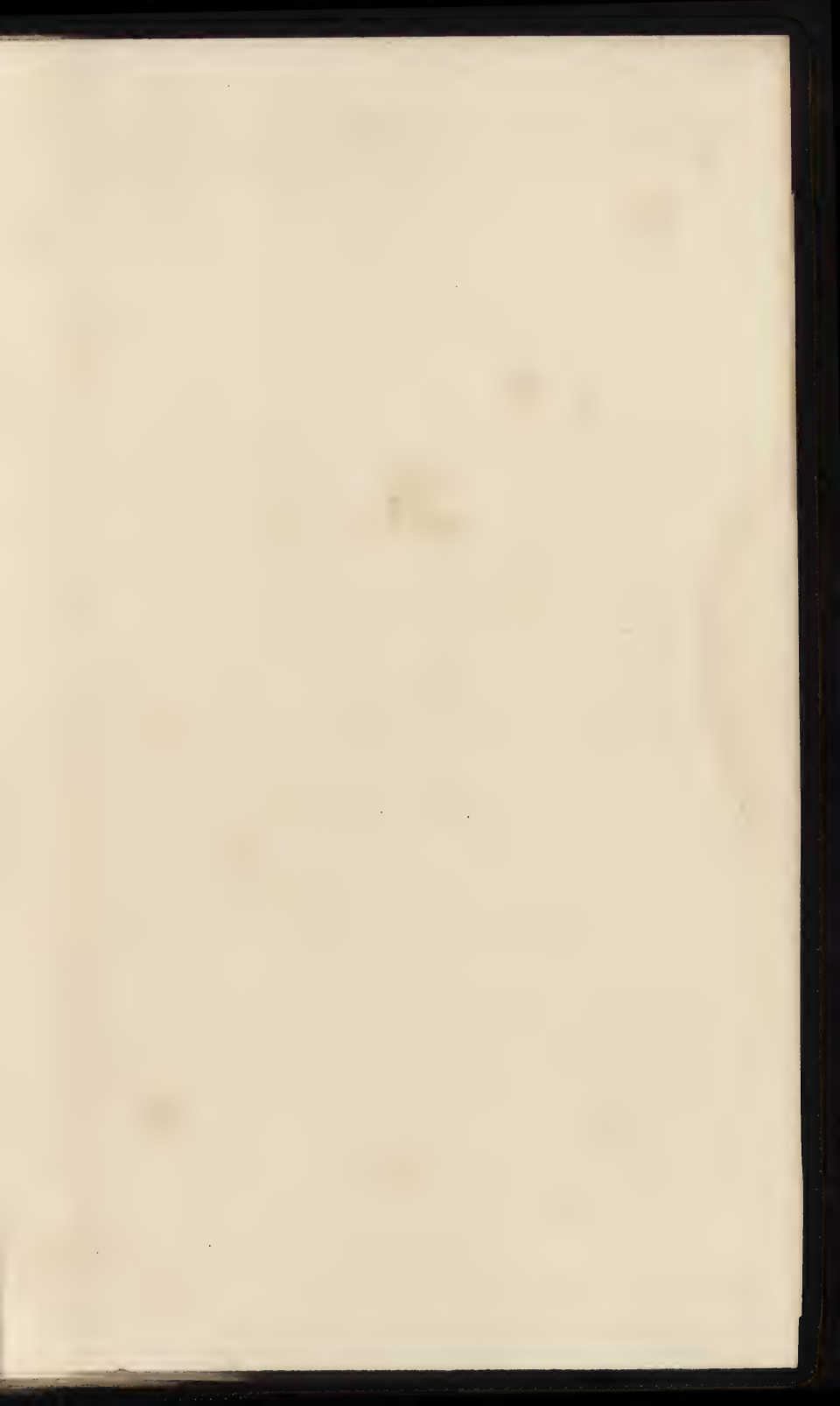
Also in various forms of the *genre* subject, Rubens laboured with eminent success. A Tournament in the vicinity of an old Castle, now in the Louvre, No. 463, is most poetically imbued with the spirit of the middle ages. His composition known by the name of the Garden of Love, representing various couples in the elegant costume of his time, enjoying the pleasures of music and dalliance in the open air, in the gallery at Madrid, and a repetition in the Dresden Gallery, No. 803, served as the refined and attractive models for such painters as Terburg and Metsu in their so-called Conversation pieces; while his

¹ 'Treasures,' vol. i. p. 395.

² 'Kunstwerke und Künstler in Paris,' p. 558.

³ 'Treasures,' &c., vol. ii. p. 163.

⁴ 'Galleries and Cabinets,' p. 355.





PORTRAITS OF RUBENS, HIS BROTHER, HUGO GROTIUS, AND JUSTUS LIPSIVS

From the Picture by Rubens in the Pitti Palace at Florence.





RUBENS PORTRAIT OF HIS TWO SONS

plate 271 No 2.

In the Lichtenstein Gallery Vienna

Fair, in the Louvre, No. 462, which exhibits, with incredible power and vivacity, a race of Herculean peasantry in the utmost riot of animal spirits, became the model for a Teniers and an Ostade.

That in addition to the mastery of all these multifarious forms of art Rubens should also excel as a portrait-painter, might have been predicted from the constitution of his mind. The number of his works in this class of art is, in fact, very large. I must enumerate the most admirable of them. The picture of the so-called or miscalled Four Philosophers, in the Pitti, representing Justus Lipsius, Hugo Grotius, Rubens, and his brother, see woodcut, is a triumph of warm and luminous colouring. Less brilliant in tone, but throughout imbued with the finest feeling for nature, is the portrait of Baron Henry de Vicq, envoy from the Spanish Netherlands to the Court of France, now in the Louvre, No. 458, formerly in the collection of the King of Holland, which belongs to the earlier time of the master. In close affinity to this is the portrait of the celebrated Lord Arundel, in Warwick Castle; an elevated and important individuality is here rendered with astonishing energy of form and colour. Another chef-d'œuvre are the portraits in one picture of Rubens' two sons, in the Gallery of Prince Lichtenstein at Vienna, see woodcut, which are unrivalled for ease of arrangement and solidity of treatment.

Of his female portraits we may first mention that of his second wife, Helena Fourment, walking in the open air with a page, in the gallery at Blenheim. This is one of his finest examples of composition and treatment. It is excelled, however, by another in the same collection, where the same lady is seen with Rubens and a child, which she is holding in a go-cart.¹ A sense of domestic happiness is here combined with the utmost mastery of art. On the other hand, the chief charm of the celebrated "Chapeau de Paille," in the collection of the late Sir Robert Peel, consists in the marvellous triumph over a great difficulty, that of painting a head entirely in the shadow

¹ See my 'Life of Rubens,' p. 114, &c.

cast by the hat, and yet in the clearest and most brilliant tones.¹

One of the greatest powers, however, wielded by this almost universal genius, is that of animal painting. Horses, dogs, stags, wild boars, and especially ravenous animals, such as lions, tigers, panthers, wolves, and foxes, he renders alike with inconceivable mastery. Usually they are represented in conflict with the human race; seldom like the nine lions in the picture of Daniel in the Lion's Den, at Hamilton Palace, in postures of repose. In this picture the prophet himself—a subordinate and uninteresting figure—is only the excuse for a series of studies of lions in various attitudes.² We know with certainty³ that Rubens executed this picture entirely himself. The touch is very spirited, but the colour by no means brilliant. With this facility in the delineation of animals, he is seen to great advantage in hunts, where men and animals are engaged in fierce combat. Of this kind, and one of his most magnificent works, is the Wolf Hunt, originally painted for the Spanish general Legranes, and in which the painter and his first wife, Catherine Brant, both appear on horseback, now in the collection of Lord Ashburton. Next to this may be cited the Lion Hunts, in the galleries of Munich and Dresden,⁴ and the Stag Hunt in the Berlin Museum. The Chace of the Calydonian Boar, in the Imperial Gallery at Vienna, though mixed up with mythological incidents, must also be classed as one of his admirable pictures of this kind. Of all his animals, finally, a Tigress snarling at a Crocodile, in the picture of the Four Quarters of the World, also in the Vienna Gallery, may be considered his masterpiece for energy, truth, and power.

To turn to yet another form of his excellence. Like Titian, Rubens, in the backgrounds of many of his pictures, appears as a very noble landscape painter. He painted also more landscapes, properly speaking, than the great Venetian master. These, again, may be divided into two classes. Occasionally he tries his powers in the arena

¹ 'Treasures,' &c., vol. i. p. 398.

² Ibid. vol. iii. p. 297.

³ Carpenter's 'Pictorial Notices,' p. 140. ⁴ See my 'Life of Rubens,' p. 96.

of historical landscape, introducing figures from mythology, and especially selecting events in which the elements appear in the wildest uproar. Here his poetry of conception and his striking pictorial effects are conspicuous. I may mention as a most remarkable example of this class, the Deluge in Phrygia, which swallows up the wicked, while Jupiter and Mercury, with Baucis and Philemon, look on: now in the Gallery at Vienna. Here, combined with the most daring composition, he displays a glow of light which approaches Rembrandt, and a mastery of handling which borders on bravado. The Shipwreck of Æneas, in the collection of H. T. Hope, Esq., London,¹ and Ulysses and Nausicaa, in the Pitti Palace,² are two more examples. At other times he takes pleasure in bringing before us the freshness and fine effects of light seen in the fertile plains of Brabant. These pictures respire a truly idyllic and rural feeling. The most distinguished examples are the so-called "Prairie de Lacken," in Buckingham Palace;³ a large landscape, known by the name of Going to Market,⁴ in Windsor Castle; one of similar character, including Rubens' Country House, in the National Gallery;⁵ and the celebrated Rainbow landscape, in the collection of the Marquis of Hertford.⁶

CHAPTER II.

THE COTEMPORARIES AND SCHOLARS OF RUBENS.

BEFORE proceeding to notice the actual scholars of Rubens, we must consider those painters who flourished contemporaneously with him, and who, though more or less influenced by his example in the attainment of that free and fully developed form of art which he first wrought out, maintained, nevertheless, an independent position.

¹ 'Treasures,' &c., vol. ii. p. 114.

² 'Treasures,' &c., vol. ii. p. 3.

⁵ Ibid. vol. i. p. 351.

³ See 'Life of Rubens,' p. 100.

⁴ Ibid. p. 436.

⁶ Ibid. vol. iii. p. 434.

MARTIN PEPYN, born at Antwerp 1575, died 1646 or 1647. It is not known who his teacher was, but he was admitted, as the son of a master, into the Painters' Guild in 1600. It is evident, however, from the few pictures that are known by him, that he was influenced in many respects by the school of Frans Floris. The pictures I know by him, in the Antwerp Museum, show, namely, in the whole style of composition and forms, the influence of Blocklandt. They are the following: No. 261, the Passage of the Israelites through the Red Sea, signed with his monogram, and dated 1626; No. 262, the wings of an altarpiece, representing the Preaching of St. Luke; and Nos. 263 and 264, chiaroscuro pictures on the outer sides of the last-named, and another wing, the inner sides of which were executed by Otto Vænius. The colouring is powerful but gaudy, especially the flesh, which is either of a strong brownish red or of a greenish tint; the landscape is of the colour of verdigris, the outlines hard, and the execution very fused. Various heads, however, of truthful and animated, and even of elevated character, show, on the other hand, the favourable operation of the new style of art introduced by Rubens. This is far more strongly pronounced in all parts in the excellent portrait of a lady in the Aremberg Gallery at Brussels, No. 90, in which only the somewhat over-greyish half-tints in the flesh are indications of the preceding school.

ABRAHAM JANSSENS, born in Antwerp 1567, died 1631 or 1632.¹ He was the scholar of Jan Snellinck, and visited Italy. We know, by means of recent documentary discoveries, that Houbraken's account of Janssens' enmity against Rubens, and of the misery into which he fell, are totally devoid of truth. On the contrary, he lived and died in very respected circumstances. His powers were in some respects allied to those of Rubens, so that pictures by him have been by unversed judges attributed to Rubens. The likeness consists in the boldness of the incidents, in the robustness and fulness of his nude figures, and in the

¹ Catalogue of the Antwerp Museum, p. 183.

vigorous and warm colouring of the flesh. At the same time he differs essentially from the great master; for, though occasionally more correct in drawing, his colouring is not only incomparably less clear, but thick in the local tones and heavy in the shadows, the outlines of his forms hard, the general keeping spotty, his draperies hard and metallic in the lights, and his carefully-blended handling far less free. One of Jansens' excellences was his treatment of torchlight, and other artificial effects. Of his Biblical subjects it must suffice to mention the Virgin and Child and little St. John, and the Adoration of the Shepherds, Nos. 256 and 258, in the Antwerp Museum; of his mythological subjects, the River God of the Scheldt, in the same gallery, No. 257, and Venus and Adonis, in the Gallery at Vienna; and of his allegorical compositions, the pictures of Day and Night, also in the Vienna Gallery.

NICHOLAS DE LIEMAKERE, called ROOSE, born at Ghent 1575, died there 1646. He was a scholar of Otto Vænius, and a painter of skilful treatment and powers of composition. But his heads are insignificant, and, in his Biblical works, too secular in expression; the tone of his flesh is of a cold, brownish red, his shadows greenish, and the general effect heavy. One of his chief pictures, the Virgin in Glory adored by Saints, is on the altar of a chapel in the cathedral at Ghent.

GERARD ZEGERS, generally but wrongly called SEGHERS,¹ born at Antwerp 1591, died 1651. He is said to have studied first under Abraham Jansens, and afterwards under Heinrik van Balen. He completed his studies in Italy, and especially in Rome, thence proceeding to Madrid, where he executed many pictures for King Philip III. Zegers is a painter of considerable merit. Though not quite free from the overpowering influence of such a giant as Rubens, he still maintains an opposing attitude in his aim at ideality. His compositions are well balanced, his heads of elevated forms, though seldom important, his

¹ Catalogue of Antwerp Museum, p. 243.

figures elegant, actions graceful, his colouring always harmonious, and his treatment broad. His principal work, the Marriage of the Virgin, once the ornament of the high altar of the Barefooted Carmelites at Antwerp, is now in the Museum there, No. 323. It is a finely-composed work, of stately effect, some of the heads, especially that of the Virgin, betraying the influence of Rubens. Of his other examples in the same gallery the best are St. Louis of Gonzaga, No. 322, and the Ecstasy of St. Theresa, No. 324. Another picture in the same gallery, No. 327, the Virgin with the rosary, and the Virgin with the Child, to whom the little St. John is giving a bird, in the Gallery at Vienna, show his successful aim at the ideal. The colouring of these, and of another Madonna picture in which the Child is sleeping, shows the happy influence of Titian. On the other hand, two far weaker pictures, in the Antwerp Museum—Christ returning from Limbus, and St. Clara adoring the infant Jesus, Nos. 325 and 326—exhibit, by their angular forms and crude colouring, the less felicitous example of Baroccio. Of the scenes from everyday life which he occasionally painted, such as gamesters, musicians, &c., I cannot instance a specimen.

THEODOR ROMBOUTS, born at Antwerp 1597, died there 1637. He is reported to have studied under Abraham Jansens. In 1617 he went to Rome, where, as well as in Florence, he painted some successful historical works. As no other account, except that by Houbraken, is given of his enmity to Rubens, we may justly question its accuracy. He had much feeling for composition and for beauty, though his heads seldom rise above the limits of an elevated character of reality. The same may be said of his figures, otherwise of capital drawing. His execution of detail is finished, the colour of his flesh brownish and heavy, like that of Guercino, to whom, and namely in the arrangement of his colours, he has a certain affinity. His works are rare. His justly-estimated chef d'œuvre is the Descent from the Cross, in a chapel of the Ghent cathedral. His St. Augustin, also, entertaining Christ under the garb of a pilgrim, dated 1636, in the Antwerp Museum,

No. 337, is a work of much merit. Of his secular subjects—taverns, travelling pedlers, &c.—I have never seen an example.

GASPARD DE CRAEYER, born at Antwerp 1585, died 1669. Of all the painters who flourished coterminously with Rubens in the Spanish Netherlands, he takes by far the first position. He learned his art at Brussels, under Raphael van Coxis, son of Michael van Coxis, whom we have already noticed. He was held in high esteem by Albert and Isabella, Governors of the Netherlands, and was nominated court painter by their successor, the Cardinal Infant Ferdinand. With Rubens and Van Dyck, also, he stood in friendly relations. The former painted that portrait of him which was engraved by Paul Pontius and by others, and the latter left him, by will, a picture of St. Benedict.¹ In his later years Gaspard de Craeyer migrated from Brussels to Ghent, where he laboured unremittingly until his death at the age of 83. Although the pupil of Raphael van Coxis, the whole form of his art shows the example of Rubens. Indeed, he sympathised too closely with Rubens' genius not to be powerfully attracted by it. Nature, it is true, had assigned to him a far narrower sphere as regards powers of invention. Biblical subjects were his chief occupation, but he also occasionally and successfully attempted the department of history and allegory. Nor had he the grandeur and the fire which enabled Rubens to grapple with the boldest, the most terrible, and the most rapid incidents; nor, it is hardly necessary to say, the brilliant warmth of colouring, or the striking effects which that produced. In quiet compositions, on the other hand, he may be somewhat likened to him; in the mildness and amiability of his feeling he displays a quality foreign to Rubens, and occasionally also a sense of beauty tending to the ideal which Rubens did not attain. His colouring is subdued and true to nature, and often allied to that of Van Dyck. Again, in the extraordinary freedom and mastery of his touch he scarcely falls short of

¹ Catalogue of Antwerp Museum, p. 225.

his great model. Possessing such qualities, he was not only overwhelmed with commissions in his own country, but his large and admirable altarpieces in the cathedrals of Aix in Provence, and of Amberg in the Upper Palatinate, prove that his reputation extended far beyond it. In my opinion he by no means occupies that place in public estimation which he deserves. This is partly owing to a number of inferior works produced in his later time. But that, even to the last, he could, when he pleased, return to his better style—with the exception always of a feebleness of tone—is proved by his last picture, the Martyrdom of St. Blaise, in the Ghent Museum, No. 60, which further shows that, like Rubens, he did not hesitate to depict the horrible with very revolting truthfulness. The following are a list of his best pictures, which are also in places most accessible to the reader. The Virgin and Child adored by various Saints, in the Louvre, No. 101. This is, in every respect, a very remarkable work. The Miraculous Draught of Fishes, the Assumption of St. Catherine, and the Chevalier Donglobert and his wife adoring the Dead Christ, in the Brussels Gallery, Nos. 55, 56, and 60; the Judgment of Solomon—a *chef-d'œuvre*—and St. Rosalia crowned by the Infant Christ, in the Ghent Gallery, Nos. 8 and 18. The success of this painter in the treatment of rapidly painted decorations is seen in the works executed for a triumphal arch upon the entry of the Cardinal Infant into Ghent, and which are still preserved in the Gallery there. The Virgin and Child enthroned and adored by saints, with the portraits of the painter and his family below, dated 1666, is in the Munich Gallery, No. 314. This is a capital work, arranged in the same manner as that in which Rubens treated similar spaces, and showing the painter's complete mastery over such large proportions, and the success with which he managed individual portions. But the heads of the women, though pleasing, are monotonous. The group of portraits is of astonishing vivacity. St. Theresa receiving a golden necklace from the Virgin. Here the head of the Madonna is particularly fine. The Angelic Salutation,

in which even the drapery shows the aim at style and ideality, and the Virgin and Child enthroned adored by saints, are in the Vienna Gallery. The last-named is, perhaps, his finest work, at least I know of no other in which his peculiar amiability of feeling is so strongly expressed.

FRANS SNYDERS, born at Antwerp 1579, died there 1657. He was at first scholar of Hell Breughel, secondly of Van Balen. But his whole treatment of the animal world, his developed form of art, his clear and frequently glowing colouring, and his broad and masterly touch were inspired by the example of Rubens, to whom he stood not in the relation of a scholar, but in that of a thoroughly independent fellow painter. This appears from the human figures painted by Rubens in Snymers' animal pieces, from the animals introduced by Snymers into Rubens' hunts, as well as from the flowers and vegetables executed by Snymers in other works by the great master, and which were so painted as not to mar the unity of the piece. Next to Rubens, he is the greatest animal painter of the time. Like him, he has the faculty of depicting his subjects in the agitated moments of combat or chase. The artistic arrangement of his animals in the space allotted was probably owing to his visit to Italy, when he resided principally in Rome. Even in his large culinary subjects he is not more remarkable for the treatment of single objects than for the skill with which he places them together. He was closely allied in friendship with Rubens' two best scholars, Van Dyck and Jordaens, and assisted the latter in the same way as he did Rubens. His fame was so great that princes and nobles vied with each other for his pictures. He laboured especially for Philip IV. of Spain and for the Archduke Leopold William. Of his numerous pictures I can only quote a few of the most distinguished, distributed in well-known galleries. In the Louvre a Stag-hunt, No. 491, and a Boar-hunt, No. 492. At Dresden a Kitchen scene, with a man and woman cook by Rubens, No. 849. In Munich two Lionesses pursuing a Roebuck, No. 297; this is of astonishing energy, and admirably com-

posed. In Vienna a Boar attacked by a pack of nine Dogs. In Berlin a fierce combat between Bears and Dogs, No. 974. The number of excellent pictures by him, scattered in private English galleries, is considerable. I have described many of them in my 'Treasures of Art,' &c.

Occupying a similar position towards Rubens in point of landscape painting as Snyders in animal painting, may be considered the two masters JAN WILDENS and LUCAS VAN UDEN.

JAN WILDENS, born at Antwerp 1584, died there 1653. He was the scholar of Peter Verhulst, in whose school he so early distinguished himself as to be admitted in 1604 as member of the Antwerp Guild of Painters. He possessed great versatility of power in rendering landscape, so that, in painting backgrounds for Rubens, with whom he enjoyed a friendly intimacy, he was able to adapt the landscape to the character of the subject. At the same time he had great rapidity in execution and freedom of treatment. The fact that he not only painted the landscapes for many of Rubens' pictures, but also did the same service for Snyders, and sometimes also for Diepenbeck and Langenjan, explains the great rarity of pictures entirely by himself. As regards public galleries, I only know of one picture by him—a winter landscape, with a Hare-hunt in the foreground, in the Dresden Gallery, No. 853, which is painted with great mastery in a brownish tone. A landscape by him in the collection of the Marquis of Bute is more important, though recalling in conception and treatment the more old-fashioned style of Jan Breughel and Roelandt Savary. A wooded scene, with a Stag-hunt, of rich composition and masterly treatment, is in the Landauer Brüderhaus at Nuremberg.

LUCAS VAN UDEN, born in Antwerp 1595, still living there in 1662.¹ He received instruction in art from his father, who bore the same name, and was entered in the Painters' Guild in 1626 to 1627. He also frequently painted the landscape backgrounds in Rubens' pictures,

¹ Catalogue of Antwerp Museum, p. 258.

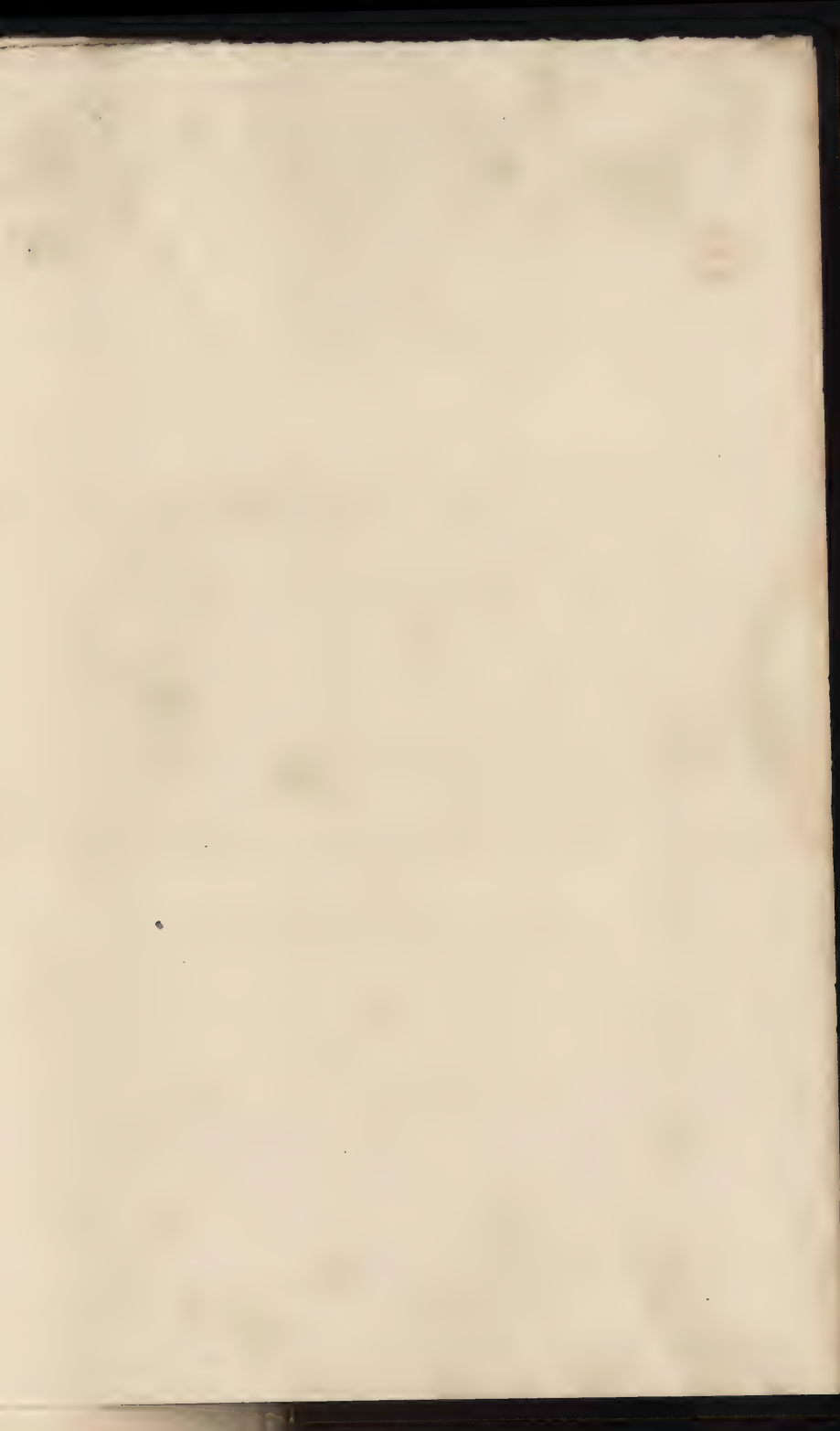
but at the same time executed many separate works, in which Teniers sometimes painted the figures. These generally represent distant views, varied with mountains, hills, and trees, and animated with water. Occasionally he painted waterfalls, and also more enclosed landscapes. A deep and pure feeling for nature pervades these works, which are well drawn, the separate features of great individuality, the management of the light well understood, the colouring powerful and clear, though sometimes too monotonously green, and of very careful finish. He thoroughly understands the treatment of large surfaces, and also the miniature-like completion of small pictures. Nowhere is this master so well seen as in the Dresden Gallery, which has seven of his works. I can only notice three of them :—No. 9720, a large landscape with a richly watered plain, with a bridal party proceeding to a peasant's house on a rising ground. In this admirable picture he approaches the effect of similar works by Rubens. No. 923, a landscape with stream and small waterfall. This has great charm of nature, and brilliancy of effect. No. 925, a landscape with lofty hills, and two waterfalls with grazing cattle in the foreground. A landscape, in the Munich Gallery, Cabinets, No. 381, inscribed with the name of the painter, with trees reflected in the water, is of great power, and shows in lighting and foreground the influence of Rubens. But this is still more apparent in a large landscape with a distant view, and figures by Teniers, which approaches Rembrandt in warmth of colour, in Lord Bute's collection.¹ This master also engraved 62 plates,² 58 of them of his own composition, in which respect they agree with his pictures, only that their character is still more varied. At the same time the treatment is highly picturesque, spirited, decided, and yet soft. They are however, as Bartsch remarks, of very unequal merit. Some of them, Nos. 36 to 41, are obviously youthful attempts. Specimens of great beauty are Nos. 3, 5, 9, 10, 11, 13, 21,

¹ 'Treasures,' &c., vol. iii. p. 480.

² Bartsch mentions fifty-nine, vol. v. p. 13, &c.; Weigel adds two more, p. 232; and one is in the collection of engravings of the British Museum.

26, 32, 56, and 57, and another of which the British Museum alone has an impression.

JUSTUS SUSTERMANS, born at Antwerp 1597, died in Florence 1681. He studied under the otherwise little-known Willem de Vos, and went in still youthful years to Italy, where his pictures found so much favour at the Court of Cosmo II. of Tuscany that he took up his residence there. He retained his popularity under the succeeding Grand Dukes Ferdinand II. and Cosmo III., and continued in Florence in honoured circumstances until his death. He also was on friendly terms with Rubens and Van Dyck. He was of decided realistic tendency, an able draughtsman, a powerful and clear colourist, and possessed much freedom of brush. In his historical pictures the influences both of the schools of the Carracci and of Michael Angelo Caravaggio are strongly seen. From the first-named he imitated the style of composition, drapery, and elevated forms; from the last his commoner truth and powerful effects. Two successful pictures of this class, the Death of Socrates, and the Entombment, are in the Berlin Museum, Nos. 449 and 457. But his force lay in portraiture, the truthfulness and fine colour of which show that he remained true to his native school. Later in life, however, his flesh-tones became heavy and his shadows dark. His most comprehensive work of this class represents Ferdinand II. receiving the Oaths of Allegiance, and contains a large number of portraits. It is at Florence. Good portraits by him in the Pitti, are Vittoria della Rovere, wife of the Grand Duke, represented as the Vestal Virgin Tuccia; one of a Canon, of very high merit; and that of Christian V. of Denmark when Crown Prince. On the other hand, the portraits of the Grand Ducal family, under the form of a Holy Family, are very repulsive. In the Vienna Gallery is the admirable portrait of the Archduchess Claudia, daughter of Ferdinand of Tuscany. The following are the only specimens of Sustermans I know in Great Britain—the portrait of Alexander Farnese in the Royal Institution at Edinburgh, and two of Galileo, one in Lord Methuen's collection at Corsham Court, the other at Trinity College, Cambridge.





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HOLY FAMILY WITH ANGELS

By Van Dyck. Formerly in the Houston Collection, now at St. Petersburg.

Plate 66.

We come now to the actual scholars of Rubens. Of these ANTHONY VAN DYCK, born in Antwerp the 22nd March 1599, died in England the 9th December 1641, stands by far the highest. By the time he was ten years of age he had the advantage of Van Balen's instructions, and after that entered the school of Rubens. Here his remarkable capacity for art became so quickly developed, that as early as the 11th February 1618, when but a youth of 19, he was admitted into the Guild of Painters at Antwerp.¹ In 1620 Rubens engaged him as an assistant,² and in 1621 his reputation had so extended as to induce James I. of England to take him into his service.³ In 1623 he repaired to Italy, and first, it appears, to Venice, where he copied several of Titian's works. He afterwards spent some time in Rome, but by far his longest sojourn was in Genoa. His course is everywhere marked by pictures by his hand—the largest number being in Genoa. Towards the close of the year 1626 he seems to have returned to Antwerp. During the next six years, passed in his native land, not only his finest historical works were produced, but also a series of magnificent portraits. In 1632, doubtless through the intervention of the Earl of Arundel,⁴ he entered the service of Charles I. of England, who gave him a salary of 200*l.* a-year⁵ as chief court painter, bestowed upon him at an early period the honour of knighthood, and in every way showed the highest estimation for his genius. The nobility and gentry soon followed the king's example in adopting Van Dyck as their portrait painter, so much so that his historical works were limited to a small number of easel pictures, and those chiefly portraits under the ideal forms of goddesses, nymphs, &c. The pictures also which he executed during a visit to the Netherlands in 1634 seem not to have risen beyond the rank of portraits. Van Dyck, however, had the sincerest ambition to exercise his powers as an historical

¹ Catalogue of Antwerp Museum, p. 271.

² Ibid.

³ See Carpenter's admirable 'Pictorial Notices,' &c., London, 1848, p. 8-10.

⁴ Ibid. p. 22, &c.

⁵ On the 17th October, 1633. See Carpenter's Appendix, No. 3.

painter in some work of greater extent. He therefore endeavoured to obtain the commission for the decoration of the walls of the Banqueting Hall, Whitehall, the ceiling of which was covered with Rubens' designs. Not succeeding in this wish, he returned to Belgium in 1640, taking with him his wife, a lady of the noble Scotch family of Ruthven. Then, hearing that Louis XIII. of France proposed decorating the largest saloon of the Louvre with paintings, he hastened to Paris, in order, if possible, to secure the commission, but found that Poussin, who had arrived at about the same time from Rome, had already obtained it. Returning, doubtless in low spirits, to England, where the misfortunes then gathering over the king and the royal family must have further depressed him, he was taken with an illness which terminated in his death at the early age of 42.¹

The sphere of invention assigned by nature to Van Dyck was far more limited than that she had bestowed on his great master. He possessed none of that fire which had enabled Rubens to grapple with the most terrible and momentary incidents, but he surpassed him in the intensity and elevation of expression which he gave to profound emotion. Hence the success with which Van Dyck treats the subjects of the Crucifixion, the Descent from the Cross, and the Grief over the dead body of the Saviour. His feeling for nature was also of a more refined character than that of Rubens, and his drawing more correct. If his colour also be less powerful and brilliant, truth is the gainer by the difference. In mastery of treatment the two may be fairly put on the same level. Van Dyck's qualities, as we perceive, fitted him in the highest degree for the art of portraiture; and of all the masters belonging to the most developed period of art, he alone, with Titian, divides, in that walk, the first place. His portraits in truth possess the highest characteristics proper to their class. No one ever better succeeded in expressing, both in position and look, the ease proper to individuals of high

¹ See Carpenter, pp. 39-44.

station, nor also the charming unconsciousness of blooming childhood. At the same time the different epochs of his art are distinctly marked. The pictures executed before his visit to Italy, though already evincing a great proficiency in art, show nevertheless a certain dependence upon Rubens. In his historical pictures of this time his forms are strongly pronounced, and have occasionally a clumsy look, the heads are coarsely realistic, and the flesh-tones yellowish and warm in the style of Rubens. Examples may be seen in his St. Martin dividing his Mantle with a Beggar, in the church of Savelthem near Brussels, and Christ mocked by the Soldiers, in the Berlin Museum, No. 770. His portraits also, of which many an undated specimen belongs doubtless to this period, unite the same yellowish and transparent local flesh-tone with a lively but simple feeling. We may cite his portrait of Cardinal Bentivoglio in the Pitti, painted in the first year of his stay at Rome, and that portrait, miscalled of Wallenstein, dated 1624, in Prince Lichtenstein's gallery at Vienna. The study of the great Italian masters inspired him gradually with a higher conception of form; and in his greater depth of colouring, and, namely, in the brownish flesh-tones, we recognise the influence of Giorgione and Titian. Of this kind is the Ecstasy of St. Francis, in the gallery at Vienna, and a male portrait with the left hand on the hilt of his sword, in the Louvre, No. 153. Van Dyck's pictures painted in Genoa have a character of their own. The forms of the heads are at once simplified and ennobled, and the tones of the flesh, which incline to a reddish scale, are solid and less transparent than in his other pictures. Black and deep crimson predominate in his draperies, and the general effect is full and even solemn. We see this in the portraits of the families Brignole and Durazzo in their palaces at Genoa.¹ Of his Genoese portraits in England, I will only mention the three children in the collection of Earl de Grey in London as particularly attractive. His

¹ The fullest account of this, and of all Van Dyck's pictures, is given in the third volume of Smith's well-known *Catalogue Raisonné*.

historical works, executed after his return to Antwerp in 1626, possess in the fullest degree the above-named qualities, but suffer from a too heavy brown tone in the shadows—the result of painting on a dark ground, which has come through, and which, in his larger pictures, Van Dyck had unfortunately adopted from the then prevailing custom in Italy. The most important work, both in merit and in size, is the Crucifixion, in the cathedral of Mechlin painted in 1627.¹ The composition is finely balanced, and the moment of the Saviour's death most touchingly given. The various forms of sorrow, from the profound pathos of the Virgin to the passionate feeling of the Magdalen, are admirably characterised. Also the expression in the believing centurion on horseback. The drawing is fine; and the gloomy and harmonious keeping of the whole, with the sudden darkness, has a striking effect. In many parts the red ground has unfortunately come through. The following pictures belong to the same category, both in time and art. The small Pietà in the Munich Gallery, No. 213, in every respect a very jewel. The Crucifixion, in the Gallery at Vienna. The small Entombment, in the Antwerp Museum, No. 346, which shows the study of Paul Veronese's darker pictures. The larger Pietà, also there, No. 345. The Crucifixion, dated 1629, No. 343. The Pietà, in the Berlin Museum, No. 778: here the head of St. John and the landscape show the influence of Titian. Samson betrayed by Dalilah, in the Vienna Gallery; a picture which, in a dramatic sense, I consider his finest work; for though he adopted Rubens' composition of the subject, he has treated it in a manner which renders it his own. The Virgin and Child enthroned, the latter extending a wreath to St. Rosalie, with SS. Peter and Paul at the sides, in the Vienna Gallery, was painted in 1629 for some holy fraternity in Antwerp. This, for composition, elevation of feeling, and Titianesque glow of colour, is one of his most beautiful works. The

¹ This picture was formerly in the now dissolved Franciscan church at Mechlin.

Virgin and Child with the little St. John, in the Munich Gallery, No. 178. The transition from this class of pictures to his portraits of similar style is formed by a Virgin and Child adored by the donors, a man and his wife, in the Louvre, No. 137, one of his most beautiful works. Of his portraits properly speaking I can only mention a few of the most remarkable:—That of Duke Wolfgang von Neuburg with a large dog, dated 1629, in the Munich Gallery, No. 345. A General in full armour with the bâton, in the Vienna Gallery. Isabella, Governess of the Low Countries, in the same gallery.¹ M. le Roy and his wife, dated 1630 and 1631, in the collection of Lord Hertford. And finally, that of Francesco di Moncada, Marquis of Aytona, generalissimo of the Spanish forces in the Netherlands, probably executed in 1631, in the Louvre, No. 146. He is seated on a fiery grey horse, in full armour, the bâton in his right hand, looking straight forward in an attitude of proud repose. In every respect is this the finest equestrian portrait painted by Van Dyck, and indeed I may almost designate it as the finest existing. A smaller series of portraits, of the same time, show the mighty influence of Rubens even after Van Dyck's return from Italy. But the then more mature painter knew how to combine the luminous colouring of his great master with a more truthful and refined observation of forms. The finest of these portraits, and altogether two of the best he ever painted, are those of M. van der Geest, a great lover of art, now known in the National Gallery under the erroneous name of Gevartius, and of Snyders the painter, in the collection of Lord Carlisle at Castle Howard.

The portraits executed in the early part of his stay in England, from 1632, are happily imbued with the result of his Italian studies, and with his fresh impressions of Rubens' works. The following are characteristic and beautiful specimens. Venetia, wife of Sir Kenelm Digby, in Windsor Castle. Charles I. hunting, in the Louvre,

¹ I consider this the best of the different portraits by Van Dyck of this princess.

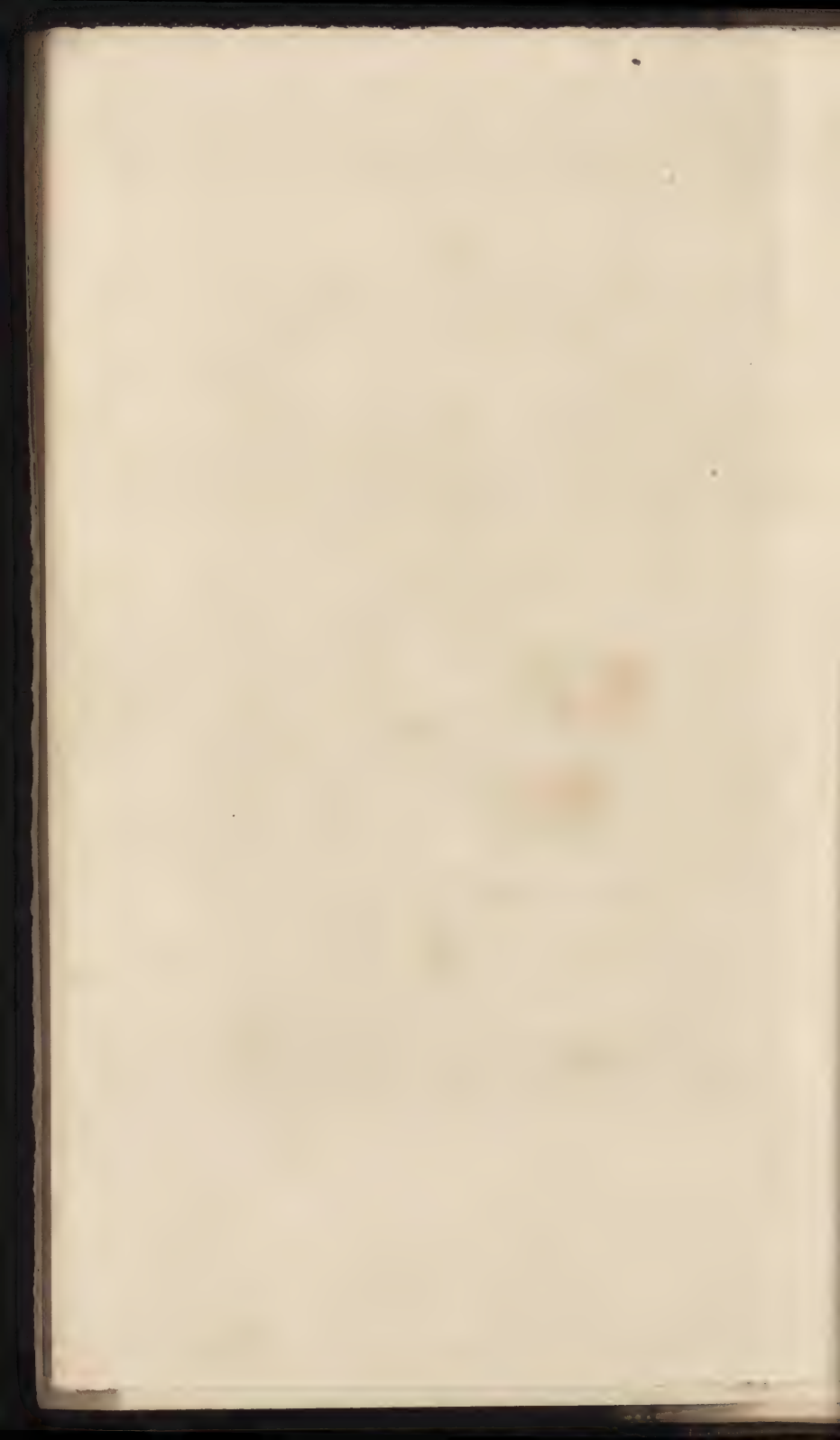
No. 142. The king is standing, and the horse is held by the Marquis of Hamilton, Master of the Horse. In this kind of composition he recalls Velasquez; and it is possible that some picture by that master may have impressed him.¹ Another, and one of the finest of the numerous portraits of Charles I. by Van Dyck, is in the Vienna Gallery. In addition to his highest artistic qualities a feeling of taste and elegance, and a thoroughly aristocratic element, prevail here in a more than common degree. Many of his most beautiful portraits belong to the year 1634. The magnificent family picture of John Duke of Nassau, with his Duchess and children, at Panshanger, the grandest of all his grand family pictures, bears this date.² This picture, and probably also the portrait of Maria Louisa de Tassis, an Antwerp lady, in the Lichtenstein Gallery at Vienna, were painted on occasion of a visit to the Continent in this same year. This latter, in addition to all his above-mentioned qualities, exhibits traits of such rare sweetness as places it foremost among all his female portraits. Of another grand family picture, the Pembroke family, including ten figures, at Wilton, the largest of Van Dyck's family pictures, we give an illustration. To this year may be also assigned the imposing picture of Charles I. on horseback, with his Master of the Horse, M. de St. Antoine, in Windsor Castle, see woodcut; and also the splendid equestrian portrait of Prince Thomas of Carignan, in the gallery at Turin. Nor did the following year see any diminution in his warm tone and careful finish, as is evident in the picture of George and Francis Villiers, sons of the Duke of Buckingham, dated 1635, in Windsor Castle. In his later years Van Dyck gradually adopted a cooler and more silvery tone, and became far slighter in treatment; but neither the children of Charles I., nor the portraits of Killigrew and Carew, in Windsor Castle, both dated 1638, show decided signs of the change. A number of portraits by this great master, painted both in the earlier and later time of his residence in England, are preserved in private collections, some

¹ 'Kunstwerke und Künstler in Paris,' p. 569, &c.

² 'Treasures,' &c., vol. iii. p. 16, &c.



THE PEMBROKE FAMILY. By Van Dyck In Wilton House

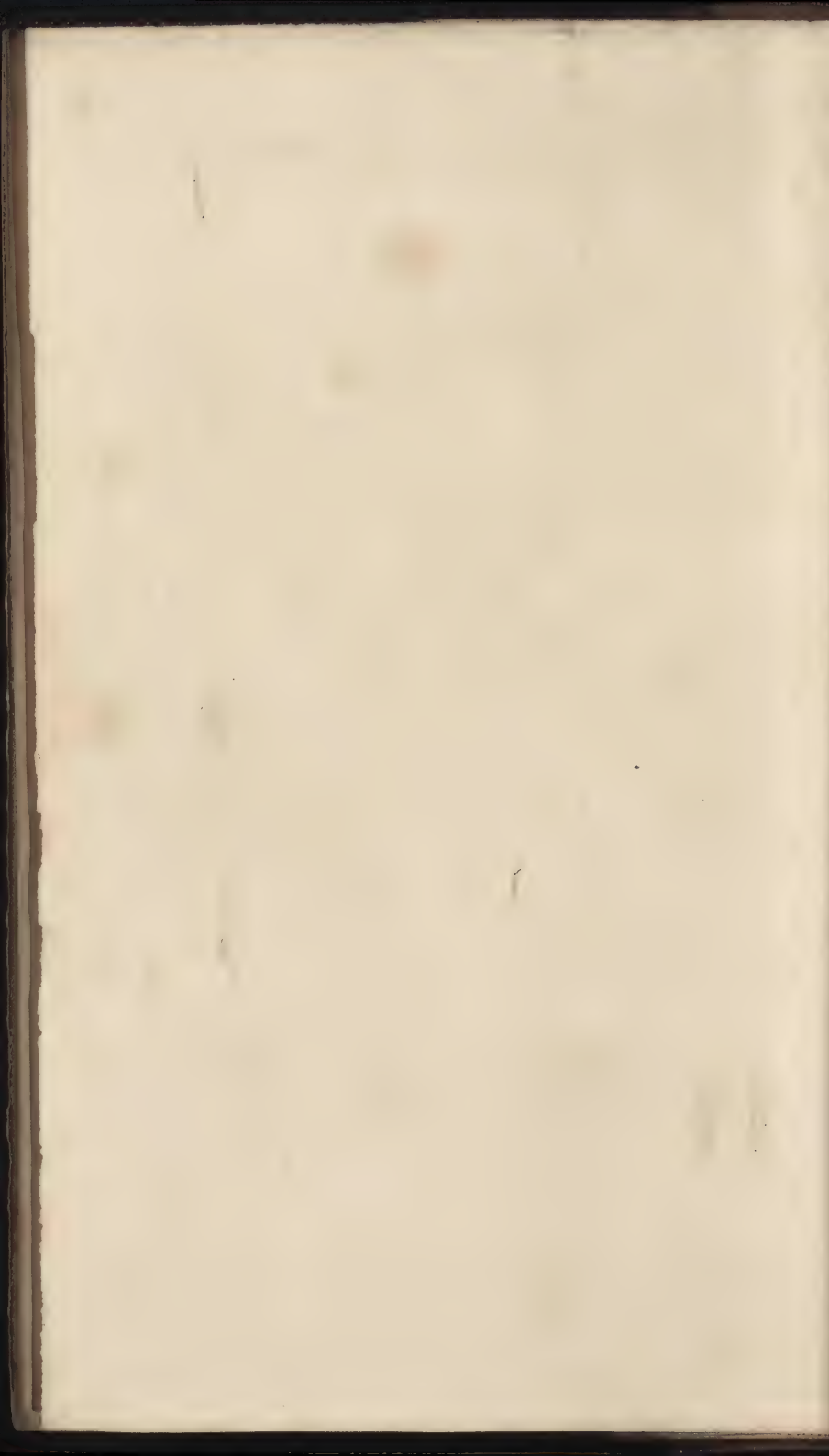




KING CHARLES I.

By Van Dyck. From the original Picture at Windsor.

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of them of the highest beauty. I must be content to quote the most notable collections in which they may be found, having, with few exceptions, visited them all myself, as may be seen in my 'Treasures of Art,' &c. I give them therefore in the order in which the importance of Van Dyck's works arranges them. The collections of Colonel Egremont Windham, the Dukes of Marlborough and Bedford, Earl Clarendon, Duke of Devonshire, Earls Pembroke, Fitzwilliam, Warwick, Duke of Buccleugh, Earls de Grey, Spencer, Lord Douglas, Duke of Hamilton, Lord Ashburton, Earl of Brownlow, Lord Methuen, Duke of Grafton, Earl of Denbigh, Viscount Galway, Duke of Richmond, Earls of Ellesmere, Radnor, Hardwicke, Darnley, Lord Verulam, the late Smith Barry, Esq.

Finally, I may remark that Van Dyck etched a small number of plates, chiefly portraits, which, as Mr. Carpenter rightly remarks,¹ are distinguished by the same qualities as his pictures — "delicacy and precision of drawing, a nice discrimination of character, and grace of action." These etchings may easily be distinguished from a large number of the same size, executed at Van Dyck's expense by the best Netherlandish engravers, Vorstermann, &c., from small pictures by the master's hand, in brown chiaroscuro, and published with his own etchings. The small pictures alluded to are partly in the Duke of Buccleugh's collection, partly in the Munich Gallery.

Among the scholars and imitators of Van Dyck I can point to no one in any way comparable with himself. Many of them copied his pictures with such success that their works are included under his name, and thus account for the frequent repetition of some of his subjects. Of these I may mention JAN VAN REYN, born at Dunkirk 1610, died there 1678. He accompanied Van Dyck to London, and remained there till his death. ADRIAN HANNEMANN, born at the Hague 1611, died in Holland. This painter came to England in the early period of Charles I.'s reign,

¹ See Carpenter's work, p. 83. This gentleman is the first who has given a careful and critical description of these etchings.

where he adopted much of Van Dyck's manner, as is seen in his portrait of the English king in the Vienna Gallery. DAVID BECK, born at Arnheim 1621, died at the Hague 1656. He worked as an assistant of Van Dyck until the painter's death, taking decidedly an essential part in many pictures, and even entirely executing some, under the master's superintendence, which now go by Van Dyck's name. WEESOP also, a Dutch painter who came over to England not long before Van Dyck's death, and left the country in 1649, succeeded in adopting his style, and copied his pictures with great exactitude.

But the most important part was played by PETER VAN DER FAES, known in England by the name of SIR PETER LELY, born at Soest 1618, died in London 1680. He was the pupil of Peter de Grebber of Haarlem; nevertheless, on visiting England, after Van Dyck's death, in 1641, he so closely studied the manner of the great painter, that the pictures of his earlier time often approach very near to him. A specimen of this is seen in Lely's picture, executed 1643, of Charles I. with his son the Duke of York, at Sion House, so like the master both in conception and treatment that I mistook it for a copy by Lely from Van Dyck. The proper sphere of Lely's art, however, is seen in his portraits of the court of Charles II., to whom he was court painter. Here, although he still occasionally executed a fine picture, such as Prince Rupert in Windsor Castle, Lord and Lady Cornbury in the Duke of Portland's collection, and five female portraits in the possession of the Earl of Stamford and Warrington, yet he gradually degenerated as a painter. He became artificial in conception; his female portraits bear the stamp of the vanity and depravity of the day; his colouring grew cold and heavy, and his treatment superficial. Of the astonishing number of his pictures throughout England, I need only quote the well-known Beauties in Hampton Court.

While the above-named painters all flourished more or less in England, the following remained in Belgium, and there carried on the style of Van Dyck.

THOMAS WILLEBORTS, called BOSCHAERTS, born at Bergen-

op-Zoom 1613, died at Antwerp 1656. Although originally the scholar of Gerard Segers, he afterwards successfully imitated Van Dyck; at the same time, his lamer compositions, less animated heads, and cold dull colouring, place him in no high category. A good picture by him is the Marriage of St. Catherine, in the Berlin Museum, No. 1002.

THEODOR BOEYERMANN, born at Antwerp 1620, died there 1677 or 78. This painter is of notable merit, both as regards the composition of his historical pictures, and the truthfulness of his portraits. He is always warm and harmonious in tone, and approaches Van Dyck in transparency in his picture in the Antwerp Museum, No. 403, called *L'Ambassadeur*. His Pool of Bethesda, also there, No. 404, shows the ability of his composition.

PETER THYS, commonly called TYPRUS, born at Antwerp 1616, died there before the June of 1683.¹ He formed himself, especially as a portrait painter, from the example of Van Dyck. A specimen is seen in his truthful and warmly coloured picture of Henrich van Halmale, in the Antwerp Museum, No. 394; and in his Adoration of the Host, in the Wedding Chapel of the church of St. Jacques, also at Antwerp. His historical pictures show the influence of Gaspard de Craeyer as well: for instance, the Virgin appearing to St. William of Aquitaine, in the Antwerp Museum, No. 398; and St. Francis receiving from Christ and the Virgin the privileges of the Portiuncula, No. 397: this is a feeble work. Many of his pictures have a hard and spotty look from the obtrusion of the red ground in the flesh.

Finally, I may remark that various British painters also attached themselves with good results to the school of Van Dyck. Their history belongs properly to that of English painting; I must therefore content myself with only citing their names—viz., WILLIAM DOBSON, HENRY STONE—commonly called OLD STONE, JAMES GANDY, who flourished especially in Ireland, and the Scotchman GEORGE JAMESON.

¹ Catalogue of the Antwerp Museum, p. 340, &c.

The next place among the scholars of Rubens, after Van Dyck, is unquestionably occupied by JACOB JORDAENS, born in Antwerp 1593, died 1678. Like Rubens, he first studied under Adam van Noort, where he acquired that vigorous and harmonious colouring which is the chief distinction of his art. As early as 1615 he was admitted into the Guild of Painters, in the quality of a water-colour artist, and the year after married the daughter of Adam van Noort. This early marriage, and the intimate relation—half friend, half assistant—in which he stood to Rubens, prevented him from visiting Italy as other masters had done. He attained, however, to great eminence in Antwerp, and executed a very large number of pictures. Although these unmistakeably show the proximity of Rubens, yet his own artistic nature is strongly expressed in them.* This was so vehemently realistic in character as to degenerate occasionally into the rude and the vulgar. In his, as compared with Rubens', far narrower sphere of invention, the humorous takes a prominent place. In sense of beauty also, and distinctness of forms, he falls far short of his great model. On the other hand, in power and transparency of colouring, and in mastery of general keeping, he may be placed on the same level; and in a certain golden glow and depth of chiaroscuro he even excels him. Nor in the power over his brush can he be considered inferior to Rubens, though not to be compared with him in equality of impasto. Indeed, to his over use of glazing, without the necessary foundation of solid colour, are attributable his occasionally unsubstantial glassy effect, and monotonously luscious tone. His works differ therefore in merit according to the degree of their completion, and of his sympathy with the subject. Seldom does he satisfy us with his Biblical pictures. The best of this kind are an Adoration of the Kings, in the Antwerp Museum, No. 335, in which the head of the Virgin is of unusual elevation of character, and the Four Evangelists, in the Louvre, No. 252. Nor is he more successful in mythology. The best example I know is Jupiter and Mercury with Baucis and Philemon, in the Vienna

Gallery. His feeling, however, for history and allegory, is proved by his pictures in the saloon of the House in the Wood, near the Hague, which celebrate the deeds of Prince Frederick Henry of Orange. The centre picture, representing the Prince drawn in a triumphal car by four horses, is imposing in effect, and of extraordinary mastery of treatment. Of his numerous and popular pictures, called the Bean Feast, I prefer the large specimen in the Vienna Gallery. This teems with incidents of coarse and common humour, is of marvellous power and clearness, and carefully painted. His pictures of the proverb "*Wie die Alten sungen, so pfeifen die Jungen*," are almost as frequent. A very fine specimen is in the Berlin Gallery, No. 879. He is well known as a portrait painter, and is seen to great advantage in the portrait of Admiral Ruyter, in the Louvre, No. 257; and in that of a girl with a parrot, at Cobham Hall.

Of the other scholars of Rubens, the following occupy a less important but still respectable place in the history of art.

THEODOR VAN TULDEN, born at Bois-le-Duc 1607 (?), died there 1676 (?). He settled first in Antwerp, spent some time in Paris previous to the year 1635, and then returned to his native place. He was versatile in talent, had much skill in composition, and treated scriptural subjects, as well as history and allegory, in a decorative manner, as seen by the assistance he rendered to Rubens in the triumphal arches erected on occasion of the entry of the Cardinal Infant into Antwerp. He also succeeded in scenes from common life, such as fairs, and in portraits. In his earlier works he approaches Rubens, both in his broad delineation of forms, and in his colouring. Of this class is his *Forge of Vulcan*, painted 1648, in the same House in the Wood where Jordaens laboured, and which is a work of great energy. In his middle period his works are more refined in form; and his colouring, while still clear, a little cooler. Examples are, his *Christ appearing to the Virgin after the Ascension*, in the Louvre, No. 530; and two allegorical pictures, dated 1654

and 55, in the Vienna Gallery. In the pictures of his latest time the influence of the French school is seen in the more refined forms, and in the graceful, though sometimes rather artificial motives. At the same time, his colouring becomes colder and less clear. An example of this sort is the *Triumph of Galatea*, in the Museum at Berlin, No. 955. He is seen to particular advantage in two sketches for the before-mentioned triumphal arches, in the Antwerp Museum, Nos. 367 and 368. This master is also known by a number of clever etchings. His chefs-d'œuvre in this line are the plates of Rubens' *Battle of the Amazons*; of the *Triumphal Arches*; the *Life of St. John of Matha*, from his pictures in Paris; and scenes from the *Odyssey*, from the now destroyed pictures by Niccolo del' Abbate, in the château of Fontainebleau.

ABRAHAM VAN DIEPENBEEK, born at Bois-le-Duc 1607, died 1675. He attached himself closely to Rubens in the whole form of realistic art, and also in colouring, but his feeling for lines is less tasteful; and his flesh colouring is redder in the lights, and greyer in the shadows and half-shadows. He spent a long time in Italy, and is said to have also visited England. Of his numerous pictures I can only mention, as regards his Church subjects, his *Ecstasy of St. Bonaventura*, in the Antwerp Museum, No. 370; as a specimen of his allegorical works, the *Vanity of all Earthly Things*, in the Vienna Gallery; and for history, his *Cloelia fleeing from Porsenna*, of which there is a large version in the Berlin Museum, No. 964, and a small one in the Louvre, No. 118. He was also a clever glass painter, though some of his works of this class show that the technical process of the art was not thoroughly known to him.¹ His fertile powers of invention are shown by the designs he executed for engravers: for instance, his *Temple of the Muses*, engraved by Cornelis Bloemart. Mariette mentions an etching also by him—a countryman leading an ass by a halter.

ERASMUS QUELLINUS, born at Antwerp 1607, died 1678.

¹ Catalogue of Antwerp Museum, p. 309.

He was the friend of the well-known scholar Caspar Gevartius, and, assisted by his suggestions and explanatory inscriptions, he executed decorative paintings in celebration of peace between Spain and England in 1660, and illustrating the entry of Francis de Moura, Marquis of Castel Rodrigo, Stadtholder of the Spanish Netherlands, into Antwerp in 1665.¹ He did not visit Italy; nevertheless, an attempt at greater elegance of forms and heads than Rubens possessed is seen in his works. Combined with this, his heads exhibit a certain sentimentality. In colouring he is generally powerful, and successful in his chiaroscuro, but his tones are deficient in the transparency belonging to the school; on the contrary, a heavy brownish hue is seen in his flesh, which occasionally degenerates into hardness. His compositions are of unequal merit. His St. Rock, for example, being healed of the Plague, in the church of St. Jacques at Antwerp, is as successful as his Guardian Angel, in the church of St. Andrew, in the same city, is the reverse. Excellent specimens by him are two Miracles by St. Hugo, Bishop of Lincoln, in the Antwerp Museum, Nos. 362 and 363.

JAN VAN DEN HOECKE, born at Antwerp 1598, died there 1651. He visited Italy, and on his return executed many works for the court at Vienna; and settled finally in his native town, as painter of the court of the Archduke Leopold Wilhelm, Stadtholder of the Spanish Netherlands.² Though less known than the masters above described, he is nevertheless, both as an historical and portrait painter, one of Rubens' best scholars. He approaches close to his master in animation of heads and clearness and power of colouring. This is seen in his historical picture of St. Francis adoring the Child extended to him by the Virgin, in the Antwerp Museum, No. 342. As a specimen of his combination of allegory and portraiture, I may mention his stately equestrian portrait of the Archduke Leopold William, with Fame and a Genius—the allegorical part is, however, far feebler than the portrait;

¹ Catalogue of Antwerp Museum, p. 299.

² Ibid. p. 268.

and another portrait of the same prince adoring the Virgin. Both are in the Vienna Gallery.

CORNELIS SCHUT, born at Antwerp 1597, died 1655. He was a very vigorous painter of ecclesiastical subjects, and also in that department of decorative painting consisting of allegorical subjects, so much in favour at that time. An example of this is afforded by his four pictures executed for the triumphal arches of the Cardinal Infant at Ghent. He frequently painted the figures in the centre of wreaths of flowers executed by Pater Segers. Although Rubens' influence is often recalled in his pictures, yet his compositions are seldom happy as regards lines, while his forms and heads show a very unsuccessful aim at ideality. In addition to this he is weak in feeling, often cold in his lights, dark in shadows, and hard in outline. Specimens of his painting are the Institution of the Feast of Portiuncula, No. 339; the Decollation of St. George, No. 340, in the Antwerp Museum; the Virgin and Child in a picture by Pater Segers; and Hero bewailing the fate of Leander, in the Vienna Gallery. Schut is also known as the engraver of a work upon the entry of the Cardinal Infant, of which he furnished forty-one designs.

The following scholars of Rubens occupy an inferior position, but are still deserving of notice :—

DEODAT VAN DER MONT, commonly called DELMONT, born 1581, died 1644. This artist was, without question, the earliest scholar of Rubens, having been such during the master's residence in Italy, from 1600 to 1608. His pictures are now very rare. The only one I know—a Transfiguration, in the Antwerp Museum, No. 300—shows him to have possessed no remarkable powers.

FRANS WOUTERS, born 1614, died 1659. He decidedly followed the master's realistic tendency; but his colouring, though warm and clear, shows a greater resemblance to Van Dyck. He took particular pleasure in painting wooded landscapes, introducing foreground figures from ancient mythology; such as Diana and her Nymphs, Pan with his pipe, Venus and Adonis, &c., after the taste of Rubens. His SS. Joachim and Joseph, however, in the

Vienna Gallery, show that he occasionally succeeded in treating sacred subjects.

JUSTUS VAN EGMOND, born 1602, died 1674. This artist devoted his activity during Rubens' life as an assistant in his works, and took part especially in the execution of the series of pictures illustrating the life of Mary of Medicis. Two portraits, also, of Philip IV. of Spain, in the Vienna Gallery, bear evidence of his having been a very respectable painter on his own account: the one represents the king in youthful years; the other and larger portrait is of later date. Both are of lively character, and of clear, and, as respects the latest portrait, of warm colouring. But the execution is rather too smooth.

GERARD VAN HERP, born at Antwerp 1604—scholar of Rubens. He principally devoted himself to *genre* subjects, in which he showed himself a good draughtsman and versed in all the colouring and fine technical qualities of the school. His pictures are of moderate dimensions, generally interiors with country people; and also occasionally subjects from Scripture history, on the same scale. A picture by him—Monks distributing Bread—is in the National Gallery, No. 203. The Peasant and the Satyr, in which he has availed himself of Jordaens' composition, is in the Berlin Museum, No. 927; and a Peasant Family, in the Aremberg Gallery, No. 87. His colouring, however, has never the power and depth of his master.

PIETER VAN MOL, born 1599, died at Paris 1650. He was in every respect an imitator of Rubens; though, withal, heavier and less harmonious in colour, harder in outline, and less earnest in feeling. Examples of him are seen in the Adoration of the Kings, in the Antwerp Museum, No. 350; and in his Descent from the Cross, in the Louvre, No. 338.

JAN THOMAS, born at Ypres 1610, died 1673. After a visit to Italy he settled in Vienna, where he became court painter to the Emperor Leopold. The school to which he belonged is shown in a picture of rich composition representing the Triumph of Bacchus; at the same time the aim at greater elegance of forms bears witness to the influence

which Italian art had had upon him. But though warm in colour, he fails in transparency. A great cleverness of composition is seen in a small number of etched plates.

NICHOLAS VAN DER HORST, born at Antwerp 1598, died at Brussels, where he established himself on his return from Italy, 1646. He is said to have attained but a moderate proficiency in art. I have never seen a picture by him. I must own the same as regards WILLEM PANNELS, known for his clever etchings; and also PIETER SOUTMAN, born 1591, died 1653, the well-known engraver of Rubens' works, and who especially painted portraits. Finally I may mention a foreigner, as a scholar of Rubens, SAMUEL HOFFMANN by name, born at Zurich 1592, died at Frankfort 1648. He was both historical and portrait painter. I only know a female portrait by him, in the Städel Institute at Frankfort, No. 273, and which places him on a low scale of art. The conception is mediocre, the colouring dull, and the lights of an unpleasant metallic shine.

If the first generation who succeeded Rubens showed a decided decline in the art of historical painting, this change is still more obvious in the painters who lived in the second half of the 17th century. The most remarkable of this period was JAN ERASMUS QUELLINUS, son of the before-mentioned painter of that name, born 1634, died 1715 (?). A visit to Italy, and the study of Paul Veronese especially, enabled him to treat large scattered compositions with skill. Nevertheless he is but little attractive in his heads; and his colouring, though powerful, shows by its cold, heavy, brownish tone that the school to which he belonged had already forfeited that fine colouring which was one of its chief charms. Two principal pictures by him are the Coronation of Charles V. as King of Rome, by Pope Clement VII., in the Vienna Gallery, in which the influence of the Venetian school is apparent; and the rich composition of the Pool of Bethesda, in the Antwerp Museum, No. 410. The merit of the latter in point of art is very inferior to the other.

In Bruges the school was to a rather late period, and not unworthily, represented by JACOB VAN OOST THE ELDER, born 1600, died 1674. His visit to Italy is seen in the decided

influence of Annibale Carracci; yet both in realistic conception and in his colouring, which alternately recalls Gaspard de Craeyer and Van Dyck, he remains essentially true to his native school. Among his various pictures in churches in Bruges, the most remarkable are the Presentation of the Virgin, on an altar in St. Jacques; and the half-length figures of SS. Peter and Paul, in a family chapel of the church of St. Sauveur. He also painted excellent portraits.

At the same time the city of Brussels produced a far more celebrated painter—PHILIPPE DE CHAMPAGNE, born 1602, died 1674. Although he proceeded to Paris in his nineteenth year, and there became strongly imbued with the feeling of the French school, only returning to Brussels once during his life, for any stay, in 1627; yet it seems unfair to withdraw him from the category of Netherlandish artists. His chief master, Jan Fouquier, the landscape-painter, was Netherlandish; and his principal portraits, in their refined feeling for nature—alternately vigorous and warm, and tender and silvery colouring—thoroughly partake of the character of the school. In his earlier time he painted landscapes of poetic composition, and enlivened with figures of no common character. Of this class are two pictures with scenes from the life of St. Mary of Egypt, in the Louvre, Nos. 84 and 85. The colouring is warm, but has darkened in some parts. The picture, however, in which his piety and feeling for nature are equally and happily combined, is that, painted in 1662, of his sick daughter, a nun of the convent of Port Royal, and of the mother, Catherine Agnes Arnauld, who is praying for her, and to whose prayers her recovery was owing. In the Louvre, No. 83. The arrangement of the two figures, and the expression of the heads, is highly truthful and touching; the tone of the most admirable delicacy and clearness; and the execution most careful. The following are Philippe de Champagne's best portraits, properly speaking, and all in the Louvre:—The portrait of Robert Arnauld d'Andilly, painted 1650, the well-known inmate of Port Royal,¹ No.

¹ Another example of this portrait, and one not less fine, is in the collection of Lord Spencer at Althorp.

88 ; with his elevated and truthful conception is here combined a golden tone of colour carried out in full light ; one of the hands is especially beautiful. His own portrait, painted 1668, No. 89 ; his thoughtful and amiable character is here admirably rendered ; the painting broad and masterly, in an equally warm but somewhat less clear tone. Other pictures by him—such as the Legends of SS. Gervasius and Protasius, Nos. 80 and 81, and the Last Supper—show the master entirely under the theatrical spell of the French school, his colouring even degenerating into gaudiness.

In Liège also, the chief town of French Flanders, two respectable masters appear, both of whom, like Lambert Lombard before them, steer rather against the generally prevailing realistic feeling of their country, and aim at a more ideal conception. One of them was GERARD DOUFFET, sometimes written DUFFEIT, born 1594, died 1660. He attended the school of Rubens, it is true, for two years ; but when in Italy devoted himself so entirely to the study of the Italian masters, that the influence of Rubens is only traceable in the warm flesh-tones of his well drawn and conceived portraits, two of which are seen in the Munich Gallery, Nos. 183 and 226. In his historical pictures, on the other hand, he shows no common skill of arrangement, good drawing, fine forms frequently of his heads, and a truthfulness of expression ; his figures, however, partake too much of the Academy ; his drapery is mediocre, and his colouring untrue, crude, and sometimes chalky. One of his chief works is the Visit of Pope Nicholas V. to the Grave of St. Francis, now in Schleissheim. Another large picture in the same place, the Finding of the True Cross by the Empress Helena, is far weaker.

The second of these masters was BARTHOLET FLEMAEL, born also at Liège 1614 ; died 1675. He was scholar to the above, also visited Italy, and painted with great repute in the Carmelite and Augustin churches at Paris. After his return to Liège he worked for various of the churches of that city. His historical pictures show the strong influence of the French school—namely, of Nicolas Poussin.

He is not wanting in talent for composition, but his forms partake too much of the character of Academy figures; his feeling is cold, and his colouring feeble. The subject of Pelopidas arming against the Lacedæmonians is in the Dresden Gallery, No. 955. His portraits were popular in his own time, but I know none of them.

GERARD DE LAIRESSE, born 1640, died 1711, was the scholar of his father, Regnier de Lairese, but formed himself principally after Bartholet Flemael and Poussin. Although he early migrated to Holland, and eventually died there, yet upon the whole he was never tempted, by the realistic practice there prevailing, to forsake his already fully formed idealistic style. In this respect, therefore, he belongs far more to the school of Liège. Having received a superior education, he preferred subjects from mythology, allegory, and ancient history, which he treated with correct knowledge of costume, and with evidence of great architectural science. He was least successful in Biblical subjects. His heads, in the too obvious imitation of the antique beauty of profile, are monotonous, and generally cold in feeling; his aim at grace of action makes his figures often affected, and in their proportions he is often too short; but his draperies show refined taste, and the keeping of his pictures a delicate aerial perspective. In colouring he is generally cold, and, when warm, too heavy. Finally, in execution he is careful, and of great mastery of hand. Most of his pictures contain small figures. His whole style was explained by himself in different works which for a long time were used as text-books in academies.¹ The Louvre has some of his pictures which show his various tendencies. He is seen to most advantage in a circular Dance of a Bacchante, with six children, No. 205. A joyous feeling pervades the figures, the lighting is warm, and finish very delicate. Another picture, No. 266, the Choice of Hercules, shows by the *genre*-like conception of the animated heads, and the clear and warm colouring, the passing influence of the Dutch school. A Last Supper, No. 263, is, on the other

¹ His chief work is 'T Groot Schilderboek,' tot Amsterdam, 1712. 2 parts.

hand, frosty in feeling and heavy in colour. Pictures particularly characteristic of his silvery tone are the Nomination of Alexander Severus, when a boy, to the Imperial dignity, No. 480; and Achilles dipped by his mother Thetis into the Styx, No. 481—both in the Berlin Museum. But the best picture I know by him, of the same class, is the Death of Germanicus, No. 603, in the Cassel Gallery. A male portrait to the knees, in the same gallery, No. 604, shows that he occasionally succeeded in portraiture. It is of elevated feeling and warm colouring. He also executed a number of etchings, with a delicate point, many of which illustrate his works.

Of the masters of this period in Belgium, who painted what is called *genre*, in the highest development of this class of art, the following were the most remarkable:—DAVID TENIERS THE FATHER, born at Antwerp 1582, died 1649. He formed his style, during a long stay at Rome, more especially from that of Adam Elzheimer.¹ His chief subjects were taken from peasant life, but he also occasionally treated Biblical and mythological subjects. In many of his works the landscape predominates. He is the connecting link between the *genre*-painters of his own and the preceding period. His earlier works recall in heaviness of tone, crudeness of colour, and hardness of outline, the school of the Francks. Of this kind are six pictures in the Vienna Gallery. In his later pictures he approaches, in freedom of treatment and in general keeping, somewhat more to the manner of his son: as, for example, in a Village Fair, and a landscape with shepherds, in the Dresden Gallery, Nos. 859 and 860. The earlier and also the weaker productions of the celebrated son are often attributed to the father.

DAVID TENIERS THE YOUNGER, born 1610, died 1694. This master takes by far the first position among the *genre*-painters of Belgium. He learnt his art under his father. At the same time, without being actually a scholar of Rubens, he partook strongly of his influence. As early as

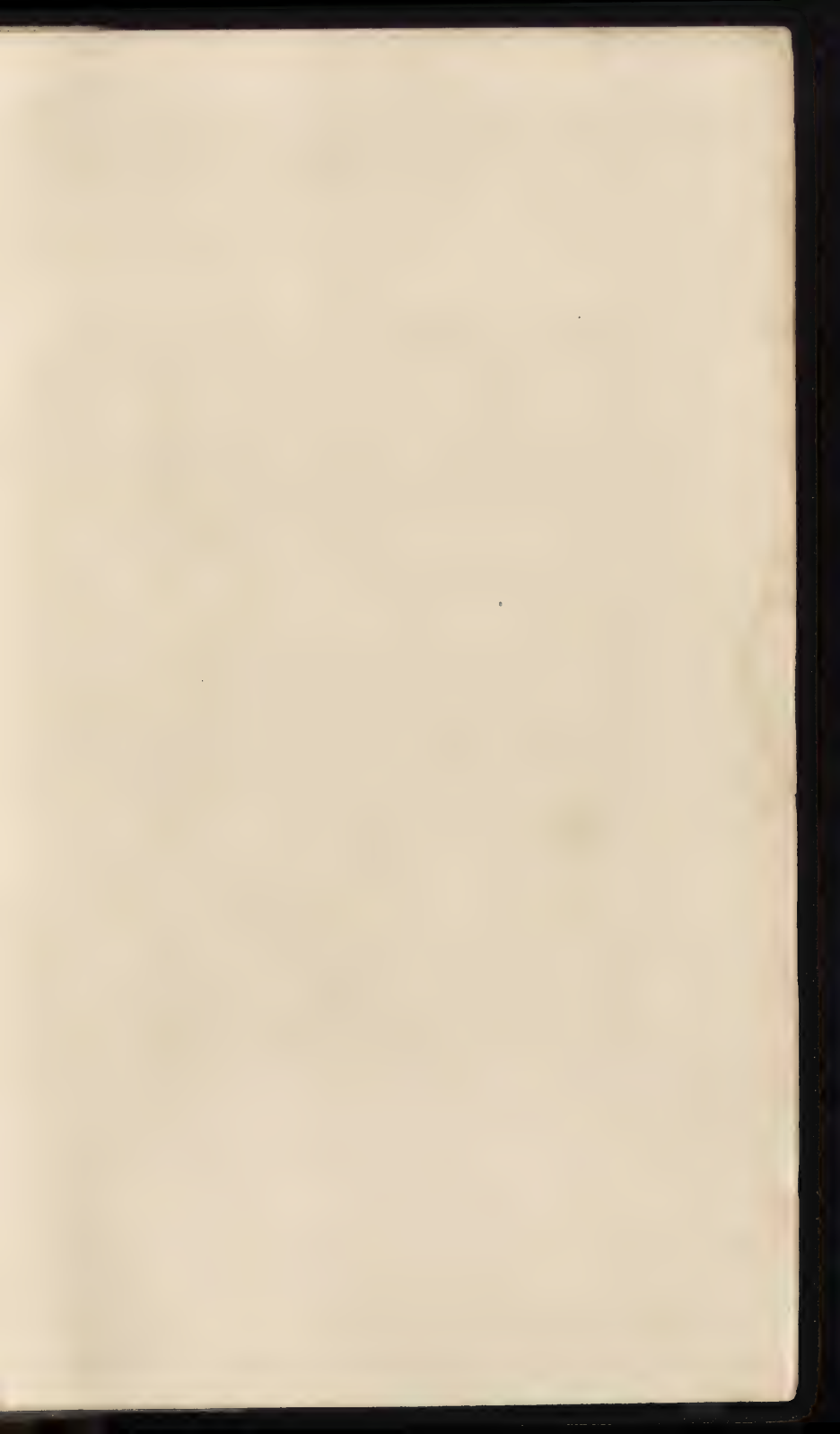
¹ I cannot give credit to the statement that he was a scholar of Rubens, never having seen a picture of his in which a trace of this school is visible.

1632-1633 he was admitted, in the quality of the son of a painter, into the Guild at Antwerp.¹ In 1637 he married a daughter of Jan Breughel, Rubens being one of the witnesses of the ceremony; and in 1656 he married again Isabelle de Fren, daughter of the Secretary of State for Brabant. By means of his talents and pleasing personal qualities he attained a higher position in society than had before, or has since, been occupied by any *genre*-painter of the school. The Archduke Leopold William, Stadtholder of the Spanish Netherlands, appointed him court painter, and also Groom of the Chambers (*Ajuda de Camera*), including the charge of the picture-gallery; and his successor, Don Juan of Austria, natural son of Philip IV. of Spain, confirmed him in both these offices. His art at the same time obtained him a European reputation, so that other great potentates, Philip IV., Christina of Sweden, and the Elector of the Palatinate, overpowered him with commissions, by which he obtained a considerable fortune, and kept an agreeable house at Perke, an estate between Mechlin and Vilvorde. He kept up his activity as a painter to the last, dying at the advanced age of eighty-four.

Teniers was one of the first, and also one of the most remarkable, of those painters who, possessing the complete command of all the powers of representation which then flourished in the Netherlands, applied them to illustrate the subjects of every-day life, or even, when tempted into higher regions, included them under the same *genre*-like treatment; for though the animated delineation of the peasant world, under the most varying forms—from the single figure of a peasant smoking his pipe, to the throngs which gather at fairs and festivities—was his favourite sphere, yet the influence of his uncle, Hell Breughel, or of his father-in-law, Velvet Breughel, appeared in many a scene from the realms of fancy, such as witches and incantations, and especially in the Temptation of St. Anthony, which he treated with charming humour. The mania also for discovering the philosopher's stone which prevailed at his

¹ I have adhered in all respects to the excellent account given of Teniers in the Catalogue of the Antwerp Museum, p. 319, &c.

time, gave him occasion for those alchemist subjects in which he is unrivalled. The guard-house, with its old armour, drums, and flags, was another favourite sphere; also cattle-pieces and landscapes, wherein his delicate feeling for nature is strikingly evident. His talent was least adapted for sacred subjects, which, being invested by him with the same forms as those he gave his peasant world, are wanting in all elevation of feeling. These pictures therefore have little interest for the mind of the spectator, except occasionally of a humorous kind. The extraordinary technical facility of his hand enabled him to imitate the manner of the most various masters, as we see in his so-called 'pasticcios;' and his position as superintendent of the gallery of the Archduke, who possessed master-works of every school, gave him the best opportunities of indulging this power. His admiration for the heads of the Venetian school—Giorgione, Titian, Bassano, and Tintoretto—is seen in the success with which he especially imitated them. He even converted the Archducal Gallery into a subject for his brush, representing the walls with the pictures on them. The Vienna Gallery possesses an admirable work of this kind, in which fifty pictures of the Italian schools are included, and the painter himself conversing with the Archduke in the foreground. Finally, he frequently painted the figures and cattle for landscape-painters: for instance, for Lucas van Uden. The qualities which most attract us in the works of Teniers are his picturesque arrangement, his delicately-balanced general keeping, the exquisite harmony of colouring in his details, and that light and sparkling touch in which the separate strokes of the brush are left unbroken—a power wherein no other *genre*-painter ever equalled him. On the other hand, all the charm of his humour can hardly atone for a certain coldness of feeling, while his figures and heads have a degree of monotony which is especially obvious in scenes with numerous figures. Occasionally, also, too decided an intention is seen in his arrangement; so that upon the whole his greatest triumphs are attained in pictures of few figures. The different periods of his long life distinctly





PETER DENYING CHRIST.

Painted by David Teniers in 1646. Now in the Louvre.

appear in his works. In those of his earlier time a somewhat heavy brown tone prevails; the figures are on a large scale—12 to 18 inches high; the treatment is broad, and somewhat decorative. The influence of Brouwer may be perceived here, though the idea that Teniers was a scholar of his is quite erroneous. Towards 1640 his colouring becomes clearer, continuing in this tendency up to 1644, when he had attained a very luminous golden tone, and changing again from that period into a cool silvery hue. With this there also ensued a more careful and very precise execution. Pictures of this class up to the year 1660, though occasionally we find him returning to his golden colour, are prized as his finest and most characteristic works. After this he again adopts a decided golden tone which is sometimes very powerful. In his last years the colouring becomes heavy and brownish, and the treatment is undecided and trembling.

Considering the immense number of his works, produced by the combination of an incredible facility of hand, exercised through a long series of years, it would be impossible for me to specify comparatively more than a few. I may remark at the outset, that, of all the public galleries known to me, those of Paris, Vienna, and Munich are the most abundantly endowed with fine specimens of this master,¹ while the same may be said of the private collections in England. Of the pictures in the Louvre the following are the most remarkable:—A Guard-room, No. 511, with Peter denying Christ in the background, dated 1646. This, in silveriness of tone, impasto, and delicacy of touch, is one of his most beautiful works. A woodcut is here subjoined. The Prodigal Son enjoying the pleasures of dalliance and the table, dated 1644, No. 512. In composition, refinement of harmonious gold tones, and spirited touch, this is a work of the first class. A Peasant Feast, dated 1652, No. 515, in which Teniers himself and his daughter appear. The Seven Works of Mercy, No. 513. This is conceived under the garb of peasant life; and, of the four admirable pictures

¹ According to the testimony of Mr. Ford (Handbook, pp. 760-768), the Gallery at Madrid contains numerous and beautiful specimens of Teniers.

of this subject, is, for clearness of the golden colour and great precision of execution, one of the best. A landscape, with fishermen drawing up their nets, No. 516. This is a very happy example of his larger and more broadly-treated works. The effect of rain and sunshine is excellent. Two falcons overpowering a heron, No. 520. Here Teniers appears as a very truthful animal-painter.

Of the pictures at Munich I observed the following:—A Drinking Party of ten persons, No. 193, Cabinets, of masterly carrying out in a silvery tone. A Dinner of Monkeys, No. 194; and a Monkey and Cat Concert, No. 195. These are of extraordinary delicacy of tone, and of charming humour. Peasants dancing and playing cards in a Dutch alehouse, No. 248. Of the same time and of similar tone, finely composed, and with the figures, despite their larger proportions, very delicately treated, are a Peasant Wedding in the open air, dated 1651, No. 249. Still richer in composition and warmer in tone is a party smoking and playing cards at a round table, No. 252; signed. This marvellous picture is unfortunately much injured by cleaning. Of a less important picture—three men smoking—No. 533, a woodcut is appended.

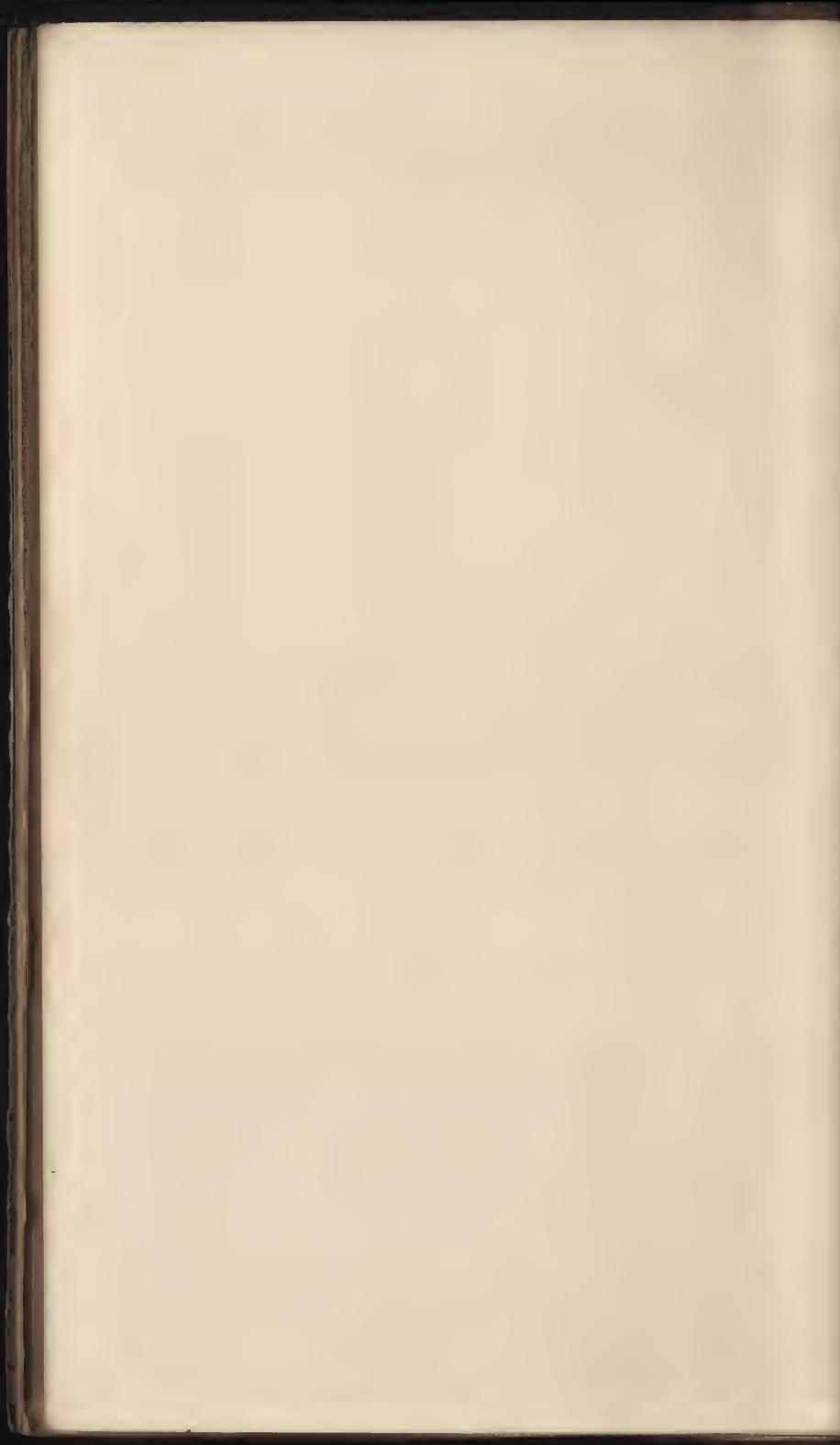
The best specimens in the Vienna Gallery are a Peasant Wedding, dated 1648, and signed. This is the finest of all his pictures in which the figures are unusually large. The foreground figures, which are in full light, are in his clear golden tones: the background most delicately kept in a cool scale of harmony. A Fair, with Teniers and his family present; signed: in arrangement, clearness, and touch, this is the finest picture by the master of this subject I know. The popular sport of shooting at a bird, held at Brussels in 1652, on which occasion the Archduke Leopold received a crossbow from the Guild of Brussels Archers: among the numerous portraits are those of Teniers and his family; signed, and dated 1652. Of all his larger works, this—which is 4 feet 5 inches high, by 7 feet 9 inches wide—is the masterpiece. The delicate discrimination of the arrangement, the large number of figures, the keeping produced by the large masses of light and shade, the animation



TAVERN SCENE

Painted by Teniers Now in the Munich Gallery.

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of the portraits, and the broad but still careful treatment, are all deserving of the highest admiration. A winter landscape with snow. The extraordinary truth of the scene, and the clearness of the winter sky, show how entirely he was fitted for such subjects. Of his Biblical subjects, that of the Sacrifice of Isaac may be mentioned as one of the finest in point of masterly treatment. It is signed, and dated 1653. The same may be said of the Temptation of St. Anthony, also signed, and dated 1647, in the Berlin Museum, No. 859, as regards this often repeated subject by the master. The poor saint kneels full of anxiety before his stone altar, the corners of which are just shooting out into heads of monstrous beasts; beside him stands a demon in the shape of a Brabant beauty, holding a goblet of wine; all kinds of imps, some in the shape of goats, others like apes or fishes, are twitching at his garments: others again form a circle round the picture, and appear to make the most horrible uproar by singing, screaming, or croaking; one blows a clarionet, which he has stuck into the hole for a nose in his skull. In the air above, all is wild tumult: there are two knights who ride on fishes, and tilt at one another; one is a bird cased in an earthen mug for a coat of armour, and with a candlestick with a burning light in it stuck on his head by way of helmet; he pierces the other combatant with a long hop-pole through the neck, and this knight, who resembles a dried-up frog, seems to set up a fearful scream while he tosses his arms aloft. All kinds of reptiles are flying and creeping about. It would be difficult to match the mad conceits and wild genius of this picture.

As respects the many masterpieces by Teniers in England, I may observe that, for number and excellence, no collection can vie with that of her Majesty at Buckingham Palace. Next in order may be placed those of Sir Robert Peel, of Lords Ellesmere and Ashburton, of Thomas Baring, Esq., and of Lord Overstone. I abstain however from entering into any enumeration, partly because most of the examples are not easily accessible, and also because I have

described those in the above-mentioned collections,¹ and also a number of others in various parts of England, in my 'Treasures of Art.' Teniers also etched a number of plates, which all correspond in invention with his pictures, but are very various in merit. In one of them, a man in profile, with an hourglass, he has successfully imitated Rembrandt. Five peasants round a table, in his own style, are spirited and careful. Many of his small plates, on the other hand, are very slightly treated.

The very attractive qualities displayed by the works of Teniers, as well as the favour with which they were viewed by the public, induced not only some of his scholars, but also other masters, to imitate his manner as closely as possible. Nor did they hesitate in frequent cases to sign his name also; and even where such pictures have been signed with their own names, that of Teniers has been substituted by dealers. On this account it is that so few authentic works by these imitators can be referred to, and that all dependable information regarding them is very difficult to obtain. All, however, may be distinguished from the master by their inferior colouring and touch, however much in these respects they may differ from one another. As positive imitators of Teniers I may quote the following, who were his scholars:—ABRAHAM TENIERS, a brother of the painter, born 1619, died 1691; MICHAEL APSHOVEN; DE HONDT; and ARNOLD VAN MAAS.

FRANS DUCHATEL, born at Brussels 1625, though also a scholar of Teniers, and so like him in some of his works as to be mistaken for him, must nevertheless be considered as a more independent master. A sojourn in France had brought him under the influence of Van der Meulen, which is seen in his large and principal picture in the Museum at Ghent—Charles II. of Spain receiving homage as Count of Flanders from the Estates of Ghent, in the person of his Stadtholder the Marquis of Castel Rodrigo—and which is remarkable for the excellence of the general keeping, and the

¹ 'Treasures of Art,' vol. ii. p. 11; vol. i. p. 404; vol. ii. pp. 41, 106, 131, 132, 139, 143.

number of lifelike and well-painted portraits it contains. It is signed, and dated 1668. Another picture by him is the Panorama of Valenciennes, in the Antwerp Museum, No. 380, probably painted in 1656, and which approaches so far nearer to the manner of Teniers as to pass under his name in that gallery. I agree with Smith's Catalogue,¹ however, in ascribing it entirely to Duchatel.

MATHYS VAN HELMONT, born at Brussels 1653, died at Antwerp 1719, was also a scholar of David Teniers. A Fair, with numerous figures of considerable dimensions, is in the Aremberg Gallery, No. 86. It is full of animated motives, and of careful painting, but rather hard in the outlines, and somewhat gaudy in colour.

Both the following artists were also strongly influenced by Teniers, but occupy nevertheless an independent place :—

DAVID RYCKAERT, born at Antwerp 1615; scholar of his father of the same name. His heads and motives are of great animation, and his colouring generally of a clear golden tone. His subjects are usually interiors with peasants. Two pictures of this class, one of which has suffered, are in the Dresden Gallery, Nos. 961 and 962. He also painted village fairs. A rich picture of this kind, of very careful finish, is in the Vienna Gallery. It is however somewhat cooler than Teniers in flesh-tones, rather crude in effect, and especially inferior to him in delicacy of general keeping. In a picture of a witch with imps, in the same gallery, he approaches Teniers however in impasto and effect.

EGIDIUS VAN TILBORGH, born at Brussels 1625. He also treated subjects of peasant life, especially fairs, showing much skill of arrangement, individual heads, clear colouring, and excellent execution. In general keeping, however, his pictures are rather spotty. One of his masterpieces, which is remarkable for size, richness, clearness of colouring, and more than usual harmony, is in the Dresden Gallery, No. 972.

JOOST VAN CRAESBECKE, born at Brussels 1608. The year

¹ Smith's 'Catalogue Raisonné,' vol. iii, p. 447.

of his death is uncertain, but may be with certainty assigned to a later date than that (1641) usually given. In 1633-34 he was admitted into the Guild of St. Luke, or the Painters' Guild, at Antwerp.¹ Though treating subjects of a Teniers class, this painter followed the style of his master, Adrian Brouwer. His at all events early death, and the fact of his having exchanged, comparatively late, the trade of a baker for the profession of art, render the number of his pictures small, and his reputation far less extensive than he deserved. His pictures are full of life; the heads truthful and various; the keeping excellent; the colouring, though not of the same charm as his master's, yet warm and clear; and the execution, though also falling short of the softness and refinement of Brouwer, yet of admirable impasto and very spirited. A picture by him in the Aremberg Gallery represents his own atelier. He is seated at his easel painting a group of three men and two women, who are sitting by a table; signed J. V. C. B.; on wood. This is unquestionably one of the best examples of his art existing. The arrangement is easy; the heads full of life; the keeping in a cool harmony, and, with decided lighting, very delicate; and the careful and spirited execution of solid impasto. Considering the rarity of his works, and the kind access allowed by the possessor, I venture also to cite the excellent picture of a woman baking pancakes, with two children, belonging to Mr. Henderson.²

JAN PETERS BREDAEL, born at Antwerp 1630, still living in 1680. He painted landscapes with figures in the taste of Jan Breughel, in which he often introduced architecture of Italian forms. These are well composed and executed, but have something heavy and dark in colour. I know of no picture by him in a public gallery.³

PIETER BOUT, born 1660? or 1679? at Brussels, and ANTON FRANS BOUDEWYNS, his cotemporary, executed to-

¹ See all particulars of this painter in W. Burger's 'Gallerie d'Arenberg,' 1859, p. 88.

² 'Cabinets and Galleries,' &c. p. 208.

³ The four pictures attributed to him in the Vienna Gallery are by another hand.

gether a large number of small landscapes with numerous figures, which, like Jan Breughel, occupy a place midway between landscape and genre. The landscape part, executed by Boudewyns, is generally borrowed from Italian scenery, of great variety of invention, and of very clean and minute execution. The figures and animals, by Bout, are also treated with much picturesque feeling, well drawn, and painted with a clever but somewhat meagre brush. These pictures, however, though otherwise pleasing, have something trivial in effect. Two good examples of this class are in the Vienna Gallery. Also, among the six in the Dresden Gallery, Nos. 1001 to 1005, and No. 1007, are some of his best works.

PIETER VAN BLOEMEN, called STANDAART, born at Antwerp 1649? died 1719. He spent some years in Rome, the consequence of which was that the landscapes of his pictures, which sometimes constitute their principal feature, have generally an Italian character. His subjects are usually men and animals, and particularly soldiers and horses. He shows much skill in composition, is a thorough draughtsman, and has a touch of much decision. Many of his pictures are also of much power, and are tolerably clear; but generally he is cold, heavy, and dark in colouring. He has a great predilection for a brick-red colour, especially in his flesh-tones; and occasionally his execution becomes decorative. Of the six pictures by him in the Dresden Gallery, the Vagrant Family, No. 993, is most remarkable; and next to it, fishermen and an old grey horse, and travellers with horses halting before a tavern. A camp, No. 996, is, on the other hand, an example of his dark manner.

Two historical, but not important painters in that line, who also occasionally treated genre, show in their pictures the last kind of influence imbibed from visits to Italy. JAN MIEL,¹ born near Antwerp 1599, died 1664; painted scenes from low life in Italy—country people, musicians, beggars, &c., the landscape occasionally forming the chief subject. He

¹ See notice by Edward Fetis in the Bulletins of the Royal Belgian Academy of 1857, p. 157, &c.

also painted landscapes and seascapes. He is distinguished by pleasing incidents, good drawing, and careful execution, and sometimes by a warm colouring. Frequently, however, this last becomes cold and dark, and the treatment over smooth. His pictures are rather scarce. Good examples are in the Louvre, and in the Galleries of Dresden, Berlin, Vienna, Florence, and Madrid. I have also described several in my 'Treasures of Art.'

ANTON GQUBAU, born at Antwerp 1616, died there 1698.¹ He attached himself to the Dutch painter, Jan Asselyn, in style of art and taste. The only picture I know by him is in the Antwerp Museum, No. 392, representing artists studying from the ruins and sculpture near Rome. This work shows a refined painter as respects composition, chiaroscuro, and skilful touch.

At this time also Belgium possessed some excellent painters who devoted themselves exclusively to portraiture.

PIETER MEERT, born at Brussels 1618, died there 1669. His portraits exhibit good conception, though of somewhat prosaic character; warm and clear colouring; a broad touch, and fine impasto. A picture representing members of the magistracy of Brussels is in the Museum there; another, the portraits of a naval captain and his wife, in the Berlin Museum, No. 844.

WALLERANT VAILLANT, born 1623 at Lille, which then belonged to Flanders, died in Amsterdam 1677. He became a fine portrait-painter under the teaching of Erasmus Quellinus at Antwerp. In 1658 he painted the portrait of the Emperor Leopold, on occasion of the coronation of that monarch at Frankfort—a work which attracted great admiration, and which led to many other commissions. The same success attended him at the Court of Louis XIV., where he painted the Queen, the Queen Mother, the Duke of Orleans, and a number of other persons. He then settled in Amsterdam, where he remained till his death. I know of no portrait by him in any public gallery. In the French Maison des Orphelins, however, at Amsterdam,

¹ Catalogue of the Antwerp Museum, p. 338.

there are two excellent pictures representing portraits of trustees, which prove that the great Dutch portrait-painters, and namely Van der Helst, exercised, especially in clearness and truth of colouring, a very beneficial influence on him. One of these pictures, and, as it appears, the earlier one, shows five trustees seated, in easy arrangement, round a table, and is as lively in conception as powerful and clear in colour. The other, signed, and dated 1671, represents three trustees, with a woman presenting a little girl for their reception. The arrangement here is also very skilful; the heads refined and truthful, and kept in a tender tone; the hands of great beauty; and the whole picture nearly allied to Van der Helst's later works. One of his principal pictures is in the Royal Palace at Berlin. It represents the Great Elector of Brandenburg and his first wife, in life-sized, full-length figures. These portraits, in truth of conception, excellence of drawing, power of colouring, understanding of keeping, and mastery of treatment, are in no respect inferior to any portrait-painter of the time. Vaillant's portraits taken in chalk are very clever. A portfolio of them, representing various personages present at the above-mentioned coronation, are in the Cabinet of Engravings at Dresden; and some, also of great excellence, in the same cabinet at Berlin. Finally, he was one of the first who successfully wrought in that new form of engraving called mezzotint; discovered by Prince Rupert of the Palatinate, executing numerous plates from masters of the Italian and Netherlandish schools. Nor did he confine his labours in this line to portraits, but extended them also to history, genre, and landscape subjects.

He instructed four younger brothers in the practice of art, of whom JAMES, born 1628, commonly called LEWERIK (the Lark), a name he received in Rome, and BERNARD, born 1627, were the most remarkable. The first was a successful history and portrait painter at the Court of the Elector at Berlin; but he is affected in conception, and far weaker in drawing and heavier and greyer in colour than his brother. He has left works in the residences of Berlin, Potsdam, and Charlottenburg, which prove him to have been one of the

best portrait-painters of his time. The portraits of the Great Elector on horseback, with the lady in a triumphal car, at Potsdam, are among the best. In the Palace at Berlin are also the bust pictures of the Great Elector of Brandenburg and his second wife, by him. The second brother, who settled at Rotterdam, acquired the art of drawing portraits in chalk from Wallerant Vaillant.

GONZALES COQUES, born in Antwerp, and, judging from his name, of Spanish parents, in 1618. He studied under David Ryckaert, but as soon as he became independent he devoted himself almost exclusively to portrait-painting on a small scale. The combined animation, taste, and elegance of portraiture which distinguish the works of Van Dyck, were obviously the objects of this painter's ambition; and in his best pictures, representing families in whole-length figures, he has attained these qualities in a high degree. At the same time his drawing is good, his warm brownish flesh-tones clear and harmonious, and his touch, though on so small a scale, broad and spirited. Like Van Dyck he often introduces greyhounds and other dogs. His sitters are generally in the open air. When his background is exclusively landscape, Artois became his assistant; when the figures are represented on the terrace of a stately mansion, Ghering lent a hand in the architecture. The fruits and flowers in his pieces are often the work of Peter Gysels; and in the few pictures by him where a room forms the background, he was helped by the younger Steinwyck. His portraits of single individuals, which are numerous, are, as a rule, of inferior merit. As he attained the age of sixty-six years, the comparatively small number of his pictures leads to the conclusion that he painted not so much for gain as for pleasure. The best picture I know by him on the Continent is in the Dresden Gallery, No. 964, where, I know not on what authority, it is stated to represent the family of the artist. By far the greater number of his more important pictures are in England. The family of M. Verhelst on a terrace, which I have described in my 'Treasures' as at Buckingham Palace, is in every respect

one of his most beautiful works. Also the picture called 'La Leçon de Musique,' in Lord Hertford's collection, where he appears in the character of a genre-painter. Another of the same class of subject—a father at the piano surrounded by his family—of the finest transparency of colour—is in Lord Taunton's possession, and a family in a Dutch garden in that of Mr. Walter at Bearwood.

Finally I may mention the name of PHILIP FRUITIERS, born in Antwerp 1625, as a portrait-painter; for though he executed his portraits almost exclusively in water-colours, yet he was so remarkable in this class of art for arrangement, drawing, and especially for force and clearness of colour, as to excite the admiration even of Rubens, whom he portrayed, with all his family. I cannot, however, name any work with certainty by his hand. He also etched a series of plates, chiefly portraits, among which that of Queen Hedwig Eleanor of Sweden is distinguished for spirit and powerful effect.

The grand manner of painting animals proper to Snyders was also continued with good result by some masters. The earliest of these was PAUL DE VOS, born at Aelst in 1600. His works were so much sought after that he painted principally for high personages—namely, for the Emperor, for the King of Spain, and for the Duke of Aerschot, his particular patron. He had an especial facility for momentary and passionate action, and therefore succeeded above all in depicting combats between dogs and bears, or wild boars, or with each other. He also painted hunts. In power and transparency of colour, and in mastery of touch, he approached very near to Snyders, but was greatly his inferior in drawing and taste. His animals, especially his horses and lions, are often untrue to nature, and of clumsy forms. He is most successful in dogs, and, after them, in stags and deer. His landscape backgrounds are of great truth, and show much affinity to Lucas van Uden. The only public galleries where I know his pictures to exist are Schleissheim and Madrid. In the former are two dogs quarrelling for a piece of meat, very truthful; also a young roe pursued by dogs, although, as regards the space, a poor

composition, is worthy of praise; but a Paradise by him is subject to the criticism I have given above.

PIETER BOEL, born in Antwerp 1625, died, according to Strutt, 1680. Though reckoned among the scholars of Snyders, he completed his education under the guidance of his uncle Cornelius de Wael in Genoa. He was also, and justly, a very popular painter, equalling Snyders in beauty of composition, and not inferior to him either in drawing or truthfulness of his animals. Nor does he often yield to him even in clearness of colour and mastery of touch. Of his very rare pictures, the best I know—two sporting dogs guarding dead game—are in the Munich Gallery, No. 327. He occupies also a distinguished place as an etcher; and his Wild-boar Hunt, and series of six plates with birds, are among the finest and rarest works of this class of art.¹

JAN FYT, born at Antwerp 1609, died there 1661. He learned his art under Jan van der Berch, and entered the Guild of Painters in 1629, at nineteen years of age. He visited Italy later. He is, after Snyders, the greatest animal-painter of the Flemish school, and at the same time quite independent of him in style. He laboured occasionally in conjunction with Jordaens and Willeborts; they painting the human, he the animal figures, with the fruit and flowers. In subjects of hunts he approaches Snyders in composition, and quite equals him in fire and animation. In drawing he is often less accurate than Snyders, but by far his superior in sunny effects of light, alternately in a cool and warm scale of colour. He painted the greyhound especially with such success as to be approached by no other master. He renders the fur of quadrupeds and the plumage of birds with exquisite truth, and with more detail than Snyders. At the same time he is not so fortunate in his backgrounds, which are often heavy and dark. His touch, in full marrowy colour, is as masterly as it is original. The Galleries of Vienna and Munich possess fine works by him. A large picture in the Vienna Gallery, with dead game, fruit, and vessels, and a live peacock, is

¹ Bartsch, 'Le Peintre Graveur,' vol. iv. p. 197, &c.

very remarkable for power and well-balanced harmony. As respects his dogs, the picture of Diana and her nymphs taking their rest from the labours of the chase—the female figures not very happily painted by Willeborts—may be considered his *chef-œuvre*. As a specimen of his greyhounds, and of his careful execution on a small scale, I may quote a similar subject in the Berlin Museum, No. 967. A large picture by him at Munich, No. 341, with dead game, fruit, and a monkey, is, for clearness of sunny keeping and truth of detail, a work of the first class. His perfect mastery in subjects of animal combats is seen in his great Bear-hunt, also at Munich, No. 186. His Wild-boar Hunt, No. 339, is only inferior to it in its somewhat darker tone. In England he is represented by two pictures in the Grosvenor Gallery—dogs with dead game, and a hawk striking a duck—also by dogs hunting wild-fowl in the Petworth collection. These are all good pictures, but the most important one I know in England is the Wild-boar Hunt in Ravensworth Castle. Jan Fyt also etched sixteen plates in two series, that representing dogs being one of the most remarkable works achieved by this class of “*peintre graveur*.”¹

DAVID DE CONINCK, born 1636, died 1687. He was the scholar of Jan Fyt, and closely approached him in animation of conception, power of colouring, and mastery of touch. His pictures are rare. The Museum of Amsterdam has two—a Stag-hunt, No. 53, and a Bear-hunt, No. 54—both of great merit.

ADRIEN VAN UTRECHT, born at Antwerp 1599, died 1651. He treated chiefly large kitchen-pieces with dead game. He also painted living animals, such as dogs and monkeys, and all kinds of eatables, fruit, and flowers. He combined great skill of arrangement, and a force and warmth of colour which sometimes approaches Rembrandt, with great truth of detail and a masterly and marrowy treatment. A principal work by him of this kind is in the Van der Hoop collection at Amsterdam; another with fruit

¹ Bartsch, vol. iv. p. 205, &c.

and other eatables, and musical instruments, is in the Dresden Gallery, No. 952.

JACOB VAN ES, or VAN ESSEN, born at Antwerp 1606.¹ This painter, though moving in a far narrower sphere, belongs to the animal painters of this time. His subjects are especially fish, lobsters, and other marine animals, in which he attained great truthfulness, and a marvellous mastery of touch. Two large pictures representing fish markets, in the Vienna Gallery, are specimens of his art. The human figures are admirably painted by Jordaens, though their glowing colouring forms rather too strong a contrast to the coolness of the fishy tribe. Van Es also occasionally painted still life, with much success. A good picture of this class—fruit, dead game, and vessels, is in the Antwerp Museum, No. 361.

ALEXANDER ADRIANSEN—flourished 1650—was a kindred painter to Van Es. He also painted the fish world with great truth, though generally in a darker tone. A remarkable picture of this kind is in the Museum at Berlin, No. 952. His still life is also painted in a masterly style, with a broad soft brush: as, for instance, two pictures also at Berlin, Nos. 922 and 240.

The following painters lead us properly to the department of landscape art:—

PETER SNAYERS, born at Antwerp 1593. He is considered to have been a scholar of Heinrich van Balen. He painted especially scenes from military life: battles, skirmishes, camps, &c., in which he displays not only much animation, but, what is rare in such scenes, great distinctness. In these pictures, even the landscape background plays a conspicuous part; otherwise, he generally executed only landscapes, which are distinguished for truth and freshness of feeling, and for a clear and powerful colour, allied to Rubens. His nomination as court painter to the Archduke Albert at Brussels procured the fullest recognition of his talent. He was employed also by the Spanish Court. He was living up to 1662. No gallery

¹ Catalogue of Antwerp Museum, p. 295.

gives such opportunities for studying this master in all his versatility as that of Vienna: a meeting between infantry and cavalry shows a distinct and yet accurate arrangement of the numerous figures, with a gradation of aerial perspective which is very remarkable. The halt of a party of cavalry at some water is very attractive for its clear warm tone, and broad and spirited treatment. The model for Van der Meulen is here plainly discernible: a mountainous landscape, with travellers in the foreground reposing by their carriages, shows both in poetic conception and brilliant lighting the strong and favourable influence of Rubens. Among the master's pictures in the Dresden Gallery is one of most animated and dramatic character; travellers murdered and plundered by robbers, who in their turn are seized by soldiers, No. 913.

CORNELIS DE WAEL, born at Antwerp 1594; scholar of his father Jan de Wael. His class of subjects were principally the same as those treated by Peter Snayers; in which he was so successful as to be taken into the service of the Duke of Aerschot. He afterwards found great favour in Genoa, where he died. I know of no work by him in public galleries, except the Passage of the Israelites through the Red Sea and the Overthrow of Pharaoh, in the Vienna Gallery, which shows a painter of undoubted talent.

ANTON FRANS VAN DER MEULEN, born in Brussels 1634, died at Paris 1690; scholar of Peter Snayers. His powers, though less inventive, and less fitted for the representation of momentary action, were closely allied to those of his master. He was employed at the court of Louis XIV., and accompanied that monarch in all his campaigns, in order to portray the chief events with all possible truth. His pictures have a thoroughly landscape character: generally representing the king arriving before some Netherlandish fortress; besieging it; or subsequently entering it. They are distinguished by great truth, by a clear and blooming colouring, and by great mastery of technical execution. Many of them include animated portraits of the king and other remarkable individuals. He also

painted views of towns, and small pictures with horsemen. His landscape is occasionally too universally green; and his horses, though very true to nature, too monotonous in character. He painted with such facility, that the number of his pictures is large. His principal works are in the Louvre: among these are the entry of Louis XIV. into Arras, No. 304; the same into Dinant, No. 310; view of the fort of Luxembourg, No. 312; and a view of Fontainebleau, No. 314. After Paris, Munich is the gallery where he is seen to best advantage: the Siege of Oudenaerde, No. 418, and of Tournay, No. 402, are equal to his finest pictures in the Louvre. England possesses also fine examples of the master—among which, the five in Buckingham Palace, and some of the seven at Petworth, are the most remarkable.

ROBERT VAN HOECKE, born at Antwerp 1609, belongs to this class of painters. He was the scholar of his father Carl van Hoecke, who is otherwise little known. His style was evidently influenced by the younger Teniers, and in many of his pictures,—which are all on a small scale, representing camps and military scenes, sometimes also landscape,—he shows a greater delicacy of tone and touch than the later born Van der Meulen. I know of no gallery containing his works except that of Berlin, which has one, No. 934A, and Vienna, which has eight pictures by him. Of these, the view of a flat country, with a fortress in the distance, two camps, numerous figures, and troops marching in the foreground, is conspicuous for able drawing, fine aerial perspective, and spirited touch. He also etched a set of plates, with a skilful and delicate, though somewhat slight point. Twenty of them represent similar subjects as his pictures; one only is a Nativity, after a picture by Jan van Hoecke.¹

I now proceed to the department of landscape painting, which during the course of the 17th century was represented in Belgium by several painters of great merit. Although these exhibit, in a technical point of view, more

¹ Bartsch, vol. v. p. 147, &c.

or less the influence of Rubens, yet they differ from him totally in form of conception. The subjects principally treated by some of these painters, and with much poetry of feeling, are hilly landscapes, richly wooded, with sand-banks in the foreground; others adhere to the thoroughly ideal class of subjects affected by Nicolas and Gaspar Poussin. The earliest of the first group is *LODEWYCK¹ DE VADDER*, born decidedly after 1560.² He followed Rubens in clearness and power of colouring, in decision of lighting, and in broad marrowy treatment. Of all the public galleries, Brussels and Munich alone possess specimens of his landscapes. The picture at Brussels, No. 81, represents a piece of water surrounded with trees; that at Munich, Cabinets, No. 388, has three horsemen in the foreground hurrying towards a village above a wooded sand-hill; in the middle distance is a flock of sheep; the background is an airy distant view. Bartsch³ describes eleven etchings by him, which show a pure feeling for nature; but are somewhat coarse in touch, and without much taste.

JACOB VAN ARTOIS, born at Brussels 1613, died 1665. He was probably scholar to Lodewyck de Vadder; at all events, he must have formed himself from that master. His compositions have often something grandly poetic, and are of frequently large dimensions. This circumstance, coupled with that of their representing Scripture events in the foreground, has been the reason for placing his pictures in some of the Belgian churches. At the same time, this large scale, while favouring an uncommon facility of brush, has often betrayed the master into a slight and decorative style. In clearness of colouring he stands far below Lodewyck de Vadder, and has even something heavy and dark in his tones. He also painted, by way of exception, landscapes of very realistic character. The figures in his pictures are chiefly by Gaspard de Craeyer, by Gerard Zegers, Teniers, and Van Herp. He painted too easily not to leave behind him a large number of pictures, which are of very unequal

¹ The French name Louis was only given by Descamps on his own authority, and has been since blindly adopted by all writers on art.

² Bartsch, vol. v. p. 59.

³ Ibid.

merit. The gallery at Brussels has four by him; among which, a wooded landscape, No. 37, by evening light, with a train of country people—painted by Van Herp—is distinguished for the transparency and beauty of the distance; the dark heavy tones of the foreground are, however, discordant. A landscape, No. 4, with St. Hubert adoring the stag with the Crucifix—the saint by Gaspard de Craeyer, the animal by Peter Snayers—is very attractive. A winter landscape, finally, No. 1, has much truth of nature. The Vienna Gallery has two large pictures by Artois, with legendary scenes painted by Gerard Zegers. They exhibit what we have called his grandly poetical element, are more carefully painted than most of his large works, and are worthy specimens of those pictures by him destined for churches. On the other hand, the Dresden Gallery has an example, No. 956, of his success on a small scale—namely, an attractive landscape, which combines his usual form of composition with warm lighting and careful carrying out. In England, also, good pictures by Artois are found in private galleries, some of which I have described in my ‘*Treasures of Art*,’ &c.

CORNELIS HUYSMANS, born at Antwerp 1648, died at Mechlin 1727. He was a scholar of Artois, and remained true to him in style of conception. But his pictures are usually on a smaller scale, and also more ideal in character, with a warmth of colour approaching sometimes the glow of Rembrandt, and, though broad and facile in treatment, more carefully finished. The gallery at Brussels has one of his large landscapes, No. 111. The Louvre, four pictures by him; of which, the one with figures sawing wood, No. 229, is distinguished by warm lighting and fine composition. The companion picture, No. 230, is also well composed. For glow of tone also, a landscape in the Dresden Gallery, No. 999, may be cited; and one at Munich, with three cows, No. 520, Cabinets, which is of great transparency and finish. As regards Great Britain, I may mention a landscape of powerful colouring in the Royal Institution at Edinburgh, and a few pictures in private hands.

Of the second group of landscape painters following the conception of the Poussins, I may quote the following.

ABRAHAM GENOELS, born at Antwerp 1640, died 1723.¹ He acquired the art of painting under Jacob Backerell; but went as early as 1659 to France, where he so greatly developed his abilities for landscape painting as to be employed by Lebrun in the landscape backgrounds of his Battles of Alexander the Great. In 1672 he entered the Painters' Guild at Antwerp, and, having spent the period from 1674 to 1682 in Rome, he returned to Antwerp, and did not leave it again. His compositions are of elevated character; his drawing correct, colouring clear, and treatment spirited. The principal figures in his landscapes are painted with much skill, in the would-be antique style of Lairese. As regards public galleries, I only know one in the Antwerp Museum, No. 429, a landscape, with the Muses on an eminence, visited by Minerva—which is a happy specimen of his imitation of Nicolas Poussin's landscapes; and one in the gallery at Brunswick. The rarity of pictures by Genoels is doubtless the reason why his reputation is principally formed by his broad and sketchy but spirited etchings, executed during his stay at Rome, and after his return. Bartsch describes no fewer than 73.² Weigel's Catalogue contains 31 more—making altogether 104 known plates by him.

JEAN FRANÇOIS MILLET, commonly called FRANCISQUE, born at Antwerp 1642, of a French father and Belgian mother, died in Paris 1680. He studied under Lawrence Franck; but formed himself after the two Poussins, and settled in Paris. He did not attain the beauty of line and purity of drawing which characterised the Poussins; but his compositions are elevated in taste, and his colouring, though betraying a certain monotony, warmer and clearer than that of his models. His great freedom of brush degenerates, however, sometimes into an almost decorative breadth. His figures are felicitous, composed

¹ See Catalogue of Antwerp Museum, and Essay by Fétis in the Bulletin of the Belgian Academy of 1857, p. 5, &c.

² 'Le Peintre Graveur,' vol. v. p. 326.

always in harmony with his landscape, and often playing a conspicuous part in it. The Munich Gallery possesses very fine pictures by him: a landscape, of considerable size, No. 212, with antique buildings, and a shepherd driving a flock of sheep, which respires quite the feeling of Gaspar Poussin; another landscape, No. 346, has a view of the sea with steep cliffs on the coast, which soar up to the clouds. It is highly poetic in character, but the treatment of the foreground almost too broad. A smaller picture, with a vintage, No. 331, Cabinets, is altogether rather dark for him; but poetic in feeling, and with a warm glowing sky, which is very attractive. Bartsch¹ ascribes an etching, with great probable truth, to him; and Dumenil and Weigel add a few more. His etchings are finely felt; and that mentioned by Barstch, also treated with a powerful hand.

PETER RYSBRAEK, born in Antwerp 1655, supposed to have died in Brussels 1729. He was scholar of Jean F. Millet, with whom he spent a considerable period in Paris, but settled afterwards in Antwerp. His pictures have a grandly poetic and melancholy character. His trees and wooded backgrounds are particularly well understood, and the form of his clouds fine; his colouring powerful, but inclined to be gloomy. His figures, taken from Biblical or mythological subjects, are well composed, and sometimes play an important part; others are careless in execution, and disturb the harmony of the picture by their monotonously red flesh-tones. Most of them, however, are of idyllic character. Works by this master are seldom seen in public galleries. The most important I know is in the Berlin Museum, No. 429: a large landscape, with lofty trees and a wooded hill, whence falls a stream; in the foreground is the Baptism of Christ. A mountainous landscape, of considerable dimensions, is in the Antwerp Museum, No. 444. A small and less important one is in the Dresden Gallery, No. 630. Six etchings exist by his hand:² they are most remarkable for composition; the

¹ 'Le Peintre Graveur,' vol. v. p. 326.

² Ibid. vol. v. p. 493.

foliage of the trees is somewhat heavy, and the mechanical treatment by no means attractive.

JAN FRANS VAN BLOEMEN, called ORIZONTE, born at Antwerp 1658, died at Rome 1748 (?). He was the brother of Peter van Bloemen, and probably went early to Rome. Here, next to the impressions produced by the surrounding scenery, the pictures of Gaspar Poussin may be said to have had most influence over him. If inferior to that master in grandeur of conception, and feeling for lines, he must be owned to have possessed a greater delicacy in the gradation of distances, which circumstance gave rise to his appellation of "Orizonte." On the other hand, he is often dark and heavy in the foreground, occasionally cold and insipid in tone, and less spirited than Poussin in handling. Like him, however, his foreground figures are generally shepherds, or taken from mythological incidents. Six of his pictures are in the Louvre, Nos. 33 to 38; of which, the two last are particularly fine, and for some time passed for works by Gaspar Poussin.¹ A landscape of great power, warmth, and clearness, and two landscapes in his cold colouring, are in the Vienna Gallery.

Finally, flower-painting, as a separate department of art, was cultivated with much success at this time in Belgium. Its chief representative was DANIEL SEGERS, or more properly ZEGERS, called PATER SEGERS.² He was born 1590; studied under Jan Breughel; entered the Order of Jesuits when 24 years of age; and died in the Jesuit Convent at Antwerp in 1661. He seldom painted pictures exclusively of flower subjects, but attached himself to the historical painters, by surrounding their sacred subjects—most generally a Virgin and Child—with a wreath of flowers, by way of a festive decoration. In this way, he collaborated on some occasions with Rubens; oftenest, however, with Cornelis Schut; and after him, with Diepenbeeck and Erasmus Quellinus. His flowers, which are sometimes very highly finished, and at others somewhat decoratively treated, combine

¹ 'Kunstwerke und Künstler in Paris,' p. 534. This correction has been adopted by M. Villot in the new Catalogue of the Louvre of 1853.

² Catalogue of Antwerp Museum, p. 238.

admirable drawing and great truth of nature in form and colour with a tasteful arrangement. In painting red roses he employed colours which have remained unchanged, while the roses of every other flower-painter have either turned violet or have faded altogether. His pictures were so much in favour that he could hardly fulfil his numerous commissions, and even royalties such as Prince Frederic Henry of Orange, and the Great Elector Frederic William of Brandenburg, thought themselves fortunate to secure works by his hand. Specimens of his art are in most of the public and many of the private galleries of Europe. A first-rate example, with an unfortunately rather weak portrait of Ignatius Loyola, by Cornelis Schut, is in the Antwerp Museum, No. 316. Another example of careful and masterly detail is seen in a picture with two children, in *chiaroscuro*, by Erasmus Quellinus, in the Berlin Museum, No. 976. Dresden also possesses six pictures, some of them of great merit. The collection of Mr. Blundell Weld, near Liverpool, contains three good pictures by this master.

This great artist had various imitators. JAN PHILIP VAN THIELIN, born at Mechlin 1618, died 1667, had the advantage of his instruction, and, though weaker in drawing and colouring, and more decorative in execution, painted quite in his taste. Two of his works are in the Antwerp Museum, Nos. 401 and 402.

NICHOLAS VAN VERENDAEL, who flourished in Antwerp 1660 to 1670, approached Zegers in careful detail and capital drawing; but is greatly his inferior in power and clearness of colour. An excellent picture by him, dated 1670, with a Virgin and Child, in *chiaroscuro*, in the centre, is in the Berlin Museum, No. 977A.

CHAPTER III.

THE DUTCH SCHOOL.

THE INFLUENCE OF THE ITALIAN NATURALISTI, AND OF RUBENS'
STYLE OF ART.

CONSIDERING the originally realistic tendency of the Dutch school, it is not surprising that the style of Michael Angelo da Caravaggio, who imitated nature without discrimination or taste, but with great truthfulness and with uncommon mastery of hand, should have strongly influenced many a Dutch painter who visited Rome. Most notable among these is GERARD HONTHORST,¹ born at Utrecht 1592, died 1662; who, although a scholar of Abraham Bloemart, acquired with perfect success the form of art belonging to Caravaggio. His pictures found great favour at Rome, where the Marchese Giustiniani was especially his patron; and where from the circumstance of his painting principally night pieces, he acquired the name—which he has retained in the history of art—of GHERARDO DALL' E NOTTI. Upon his return to Holland he opened a school, which was numerously attended; and executed many works, by which he so much increased his reputation as to receive a summons from Charles I. to England, where, in the short period of six months, he painted several historical pictures for the Banqueting Hall, Whitehall, and also some portraits. Returning to Utrecht, loaded with rewards, he entered into the service of Prince Frederick Henry of Orange, for whom he executed many works for the House in the Wood, near the Hague, and for the château at Ryswick. For the King of Denmark he also painted a series of pictures from Danish history. In his latter years Gerard Honthorst devoted himself especially to portrait painting; executing many, both for the

¹ For an account of this painter see especially Sandrart's 'Teutsche Akademie,' Nürnberg, 1675, vol. i. p. 313, &c.

above-named Prince of Orange, and for Frederick William the Great Elector of Brandenburg. The amazing facility of his powers of production gave rise to an extraordinary number of works. These embrace the departments of sacred and profane history, mythology, allegory, and *genre*. His mode of conception is far more in accordance with the subject he treats than that of his model, Michael Angelo da Caravaggio, though, like him, he deals in a coarse realism. His works also, however distinguished by skilful arrangement, good drawing and keeping, extraordinary power and clearness of effects of light, and masterly handling, are still too deficient in elevation and warmth of feeling to make any lasting impression. Occasionally even he lapses into vulgarity, and, in the lighting of his night effects, into a disagreeable sulphury tone. It is remarkable that, while all his other pictures, in the freedom and breadth with which they are treated, approach the same qualities in M. A. Caravaggio, the portraits executed by Honthorst have a certain smoothness and a decision of forms bordering on hardness, which recall the manner of the preceding generation. His whole style found little imitation in Holland. As good specimens of his mode of conceiving Biblical subjects by night effects, I may cite his Christ before Pilate—probably painted for the Marchese Giustiniani, and praised by Sandrart—now in the possession of the Duke of Sutherland, in London; and the Deliverance of Peter, in the Berlin Museum, No. 431, from the same Giustiniani Collection. How entirely he adhered to the tasteless feeling of his time in the treatment of allegory, is proved by the composition of the great picture which probably perished in the burning of Whitehall. This represented Charles I. and his Queen enthroned on clouds, as Apollo and Diana; with the Duke of Buckingham below, under the aspect of Mercury, presenting the seven liberal arts to these deities, while Hatred and Envy and other unbecoming qualities were plunged into an abyss beneath. Characteristic specimens of his mythological pictures are seen in his Triumph of Silenus in the Louvre, No. 217; and in Ceres transforming into a

lizard the boy who had derided her, in the Gallery of Munich, No. 328. Of his treatment of *genre*, a particularly good specimen is also seen in the Louvre, No. 216, a party engaged in music; and of his portraits—one of the Elector Charles Louis of the Palatinate, No. 219, and of a Prince Louis of the same family, No. 219, are very characteristic of him. A portrait of Mary of Medicis, of the year 1638, No. 7, in the new Hôtel de Ville at Amsterdam, approaches Van Dyck in mode of conception and tenderness. Two principal pictures of the portrait class are—the Queen of Bohemia, daughter of James I., and especially the Duke of Buckingham and his family, at Hampton Court. The collection of Lord Craven contains the largest number of Honthorst's portraits; unfortunately, I only know this collection by hearsay.

. A younger brother, WILHELM HONTHORST, also an historical and portrait painter, accompanied the Princess Louisa Henrietta of Orange, wife of the Great Elector, to Berlin, in the year 1650, at which court he laboured for a series of years. He returned to Holland in 1664, and died there in 1666. The portraits by him, preserved in the Prussian royal residences, show a great similarity to his brother, but are somewhat smother and more fused in execution.

KORNELIS POELEMBERG, born at Utrecht 1586, died there 1660. He acquired the art of painting under Abraham Bloemart; then repaired to Rome, where for a time he followed Abraham Elzheimer, and finally devoted himself to the more elegant form of the Italian school. This latter stage is seen in small pictures, conceived as landscapes, with figures frequently taken from sacred history, but more usually representing undraped female figures bathing, and rendered with great tenderness of warm colouring, but little certainty of drawing. As, however, he possessed great delicacy of gradation, and a very minute and fused execution, his pleasing but somewhat monotonous pictures found great favour, and appear to this day in almost all European galleries. The Annunciation to the Shepherds, in the Louvre, No. 383, belongs in composition, striking

effect of light, warmth of colour, and excellent execution, to his most remarkable works. Many painters followed in his steps, with more or less success, but none equalled him. Of these, the best known are JOAN VAN DER LIS, DANIEL VERTANGHEN, FRANS VERWILT, C. KUYLENBURG, and MOSES UYT-DEN BROECK.

FRANS HALS, born at Mechlin 1584, died at Haarlem 1666. Little is known of the life of this great portrait painter, except that he was immoderately addicted to drinking and good living; whether he was a scholar of Carl van Mander the elder, I must leave undecided. At all events, he was the first to introduce into Holland, and with the greatest mastery to practise, that perfectly free and full treatment which Rubens and his school had developed. Frans Hals was obviously the model which the great Dutch school directly or indirectly followed, and he thus assumes a significance in the history of art which has never been sufficiently acknowledged. Combined with the marvellous certainty with which he placed his various flesh-tones, unscumbled, side by side, and which justly excited great admiration on the part of Van Dyck, he possesses an extraordinary freshness, and animation of conception, a firm and decided drawing, and an excellent general keeping, commonly tending towards the cool scale. In his flesh colouring he is very unequal—occasionally golden or of a light yellow, sometimes even quite silvery, usually clear, but also heavy and dark. His pictures are also of very unequal merit. The astonishing facility of his brush often tempted him into too broad and decorative a breadth and slightness of handling. The scale of remuneration also, and the condition in which his mode of life invariably placed him, could not fail to act strongly upon him. Although he painted almost exclusively portraits, yet these are very various in description. Some of them are of considerable size, and represent, according to the then prevailing custom in Holland, companies of archers or of civic guards. What he achieved in pictures of this class can only be seen in Haarlem, where the Hôtel de Ville contains a whole series of them, of which I can only instance a few. A

picture, in the Burgomaster's room, representing thirteen members of the civic guard, four of whom are seated at a table: I particularize this as a specimen of his earlier time. Although many of the heads are very animated, yet the touch is more fused, and the execution more in detail, and somewhat dry. On the other hand, he is seen at the summit of his art in a picture of eleven marksmen standing, in the same apartment. Seldom do we see so spirited and energetic a conception combined with a delicacy of feeling which is allied to Van der Helst. The colouring, withal, is as warm as it is clear, and the execution throughout, and even in the individual treatment of every accessory, as free as it is finished. An Archers' Feast also, in the same room, approaches in pictorial merits near to the last-mentioned work; but is surpassed by another of the same subject in another room, which for general transparency, marvellous mastery of handling, and for perfect rendering of the feeling of joviality and good fellowship, is one of the finest things that ever was produced in this class. Nor can I pass over two representations of the trustees, male and female—in Holland denominated "Regents"—in a room belonging to a benevolent institution known by the name of the "OUDE MANS HUYS." In the one appear six men, assembled round a table—a work which in the marvellous animation attained in a broad treatment, and in depth of general keeping, approaches Rembrandt in the prime of his powers; the other represents five women, only laid in with the first coat of colour, though thrown on the canvas with apparent wantonness of pictorial power, and showing the facility with which this painter was able to express the character of a head with but few strokes of the brush. Another Archers' Guild, in the new Town-hall at Amsterdam, No. 6, is also very remarkable, though a less lively example of the master's colouring. A further class of his works consist in family portraits, of which the finest I know is in the Munich Gallery, No. 311. Here the easy arrangement, lively heads, the admirably painted hands, recalling Van Dyck, and the delicately cool keeping, render this a very attractive piece. Of the large number of his bust

portraits—life size—I must be content to mention one in Buckingham Palace ; and another, No. 105, in the Gallery at Amsterdam. Far rarer are his portraits on a small scale, which prove however, that, although accustomed to so broad a style of handling, he could also execute small pictures with as much care as spirit. Two of this kind are in the Berlin Museum, Nos. 766, 767. Next in order come his still rarer small full-length portraits, of a more *genre*-like conception : as, for instance, a gentleman balancing himself comfortably in a chair, and bending in his hand a slight cane—in the collection of Baron van Brienon von de Grootelinde, in Amsterdam : for conception, drawing, cool keeping, and spirited handling, this is quite a little chef-d'œuvre.

Considering the fact that, apart from the general influence exercised by Frank Hals upon the Dutch school of the 17th century, he especially formed the style and manner of their portrait-painters, it will not be out of place here to examine into this circumstance more closely.

Two cotemporaries of Frank Hals were JACOB GERRITZ CUYP, born 1575 ; and JAN RAVESTYN, born 1580. Though neither of these attained his peculiar spirit of conception and breadth of handling, yet they approached him very closely. The first was lively in feeling, of great power and warmth of colouring, and with an execution of admirable impasto. As a specimen, I need only cite his stately portrait of an old woman, dated 1624, in the Berlin Museum, No. 743 ; and a capital family portrait, on a smaller scale, in the Gallery at Amsterdam, No. 60. By the hand of Ravestyn are the most considerable pictures in the Town-hall at the Hague. These are two large works representing a numerous company of archers, and a smaller one with three portraits. The heads are lively, but somewhat coarse ; the colouring clear, though frequently too red ; the handling very clever.

I may next mention the name of A. LION, inscribed, with the date 1628, on a picture containing the warmly-coloured and well-executed portraits of twenty-five archers, in the new Hôtel de Ville at Amsterdam, No. 36. After him

comes THEODOR DE KEYSER, who flourished from 1625 to 1660, by whom is another archery piece, inscribed 1633, and also at the same place. Although the arrangement of this picture is somewhat devoid of skill, and the general effect rather spotty, yet the great truth and liveliness of the heads, which are executed in a light red local tone, with yellowish lights and greenish half-shadows, render it very attractive. With the same group of painters finally I may mention JACOB BAKKER, born 1608, died 1641. A large archery piece by him in the same place, No. 34, shows a greater skill of arrangement, and a clear and more individualised colouring of the excellent heads.

BARTHOLOMEW VAN DER HELST, born in Amsterdam 1613, died there 1670. He is by far the most renowned of the Dutch portrait-painters of this period. Although nothing is known as regards the master under whom he studied, I am convinced, by a close study of his earlier works, that even if Frank Hals was not positively his teacher, his works were the models whence Van der Helst formed himself. We see this in the portrait of Vice-Admiral Kortenaar, in the Amsterdam Gallery, No. 111, where the conception of forms, and the unscumbled character of the strokes of the brush, recall Frank Hals. The same may be observed in two larger pictures with archers in the Town-hall at Haarlem, where the unartistic arrangement, deficient keeping, and monotony of the otherwise warm flesh-tones, point to the earlier time of the painter. By about the year 1640, however, his character as a painter was fully developed. His arrangement of portrait-pieces with numerous figures became very artistic and easy, his keeping excellent, and his drawing masterly, the individuality of his heads not only very living in character, but of a highly attractive good humour and kindliness of feeling, his prevailing warm brownish tones finely graduated, and his touch, though not so free as that of Frank Hals, yet more careful, and extending more equally to all accessories. This standard of excellence he retained till about 1660. The following are principal pictures of this period:—A scene from the Archery Guild of Amsterdam in 1639, in-

cluding thirty figures, in the new Hôtel de Ville at Amsterdam, No. 13. This is full of animated motives, and in every respect closely vies with the excellence of the pictures succeeding it: as, for instance, the celebrated picture inscribed 1648, an Archery Festival commemorating the Peace of Westphalia, and consisting of a party of twenty-four persons, No. 117, in the Gallery at Amsterdam. The chief charm of this work consists in the strong and truthful individuality of every part, both in form and colour; in the capital drawing, which is especially conspicuous in the hands; in the powerful and clear colouring; and finally in a kind of execution which observes a happy medium between decision and softness. In general keeping, however, the standard is not so high; the effect is therefore somewhat spotty, while the gradation of tones necessary for the aerial perspective in the figures on the second and third plane is somewhat sacrificed to the painter's love for thorough and equally decided execution. In this respect, a picture in the "Werkhuys" at Amsterdam, dated 1650, and therefore but two years later, is far more remarkable. Two women and two men are standing conversing in the foreground; in another space is a man with a book, while a sermon is going on in the background. In drawing, warmth, and clearness of tone, and in a certain chiaroscuro, this is one of the finest works of the master. Next in order is the picture of four members of the Archery Guild, with the Steward of the Company and a boy with a beaker, dated 1656, in the new Hôtel de Ville, No. 30. The tone, though still warm, is here somewhat less powerful. In the following year, 1657, the master executed that justly renowned picture of the Archery Guild known by the name "het Doelenstück," now in the Amsterdam Gallery, No. 118.¹ This work represents three of the overseers of the Guild, with splendid golden prize vessels, and a fourth supposed to be the painter himself: it exhibits a happy balance of a delicate feeling for nature, excellent execution of detail, and fine keeping. It is however surpassed by a replica on a

¹ Houbraken's 'History of Netherlandish Painters,' vol. ii. p. 9.

smaller scale executed in the following year, and probably for one of the members, which was formerly in the possession of Mr. Jan de Graaf at Amsterdam, and is now in the Louvre, No. 197. At all events this picture is in better preservation, and offers one of the finest examples of portrait-painting that the Dutch school produced. Next again, both in excellence and time, is another picture, in the possession of Mr. Henry T. Hope in London.¹ In the master's later period a great alteration took place in his works. The warm flesh-tones gradually diminish, giving place to a delicate silvery hue; the forms are less distinctly rendered; the touch becomes very soft and delicate, and the whole scale of colour cool. A very characteristic example of this kind is the portrait of the Vice-Admiral Augustus Stellingwerf, in the Amsterdam Gallery, No. 121.

Although it is not known that Van der Helst educated, properly speaking, any scholars, yet the mere observation of the eye tells us that various portrait-painters formed themselves entirely after his manner. The following are instances:—JOANNES SPILBERG. This artist executed, in 1653, a repast with twenty-two archers, now in the new Hôtel de Ville of Amsterdam, No. 19. In skill of composition and execution he approaches very near Van der Helst. His heads are also very lively, but emptier in form. His yellowish flesh-tone is also rather monotonous. ABRAHAM VAN DEN TEMPEL, born 1611, died 1772; a scholar of George van Schooten. Nevertheless, as seen in his pictures, which are almost without exception in the possession of Dutch families,² he followed especially the later manner of Van der Helst. An admirable portrait picture of an aristocratic man and his wife are in the Berlin Museum, No. 858. LIEVE DE JONGH is another little-known painter of this class. An archery meeting in the Painting Academy at Rotterdam is an admirable work, in many respects approaching Van der Helst. PIETER NASON.—This artist was long employed at the Court of the Great Elector at

¹ 'Treasures of Art,' &c., vol. ii. p. 115.

² Two remarkably fine portraits, man and woman, are in the public gallery at Rotterdam.

Berlin. His portraits are composed with much knowledge, excellently drawn, and of careful execution. In the colouring they have not the transparency of the school. A portrait of the Great Elector, full length, life size, by Nason, of the year 1667, is an admirable work. A male portrait, also in the Berlin Museum, dated 1670, No. 1007 A, is of great delicacy. Another picture also there, No. 977, shows that he occasionally painted still life with great success. In Holland his pictures are only to be met with in private families.

CHAPTER IV.

REMBRANDT VAN RYN.

THE master who represents the Dutch school of this period, in the highest attainment of its native power, is REMBRANDT VAN RYN.¹ This great painter was the son of Herman Gerritszoon van Ryn, and was born at Leyden on the 10th June, 1608, in a malt-mill, half of which belonged to his father. His parents had not destined him for the career of art, but, on perceiving his great talent, permitted him to partake of the instruction of J. J. van Swanenburg at Leyden. Houbraken states that he also enjoyed the teaching of Pieter Lastmann and Jacob Pinas; and, however inaccurate his account generally, the first assertion appears to be corroborated by the affinity between Lastmann's works and those of Rembrandt's earlier time. He was one of those artists whose genius becomes early developed, for in 1630, and therefore

¹ For the ensuing notice of Rembrandt's life I have availed myself of the following writers, who first gave to the world the correct account both of his life and character:—1. Sandrart, in his before-mentioned work, vol. i. p. 326; 2. Immerzeel's '*Leben der Niederländischen Künstler*,' vol. iii. p. 11; 3. Dr. P. Scheltema '*Redevoering over het leven en de Verdiensten van Rembrandt van Ryn*,' Amsterdam, 1853; 4. Edward Kolloff, '*Rembrandt's Leben und Werke*' in dem historischen Taschenbuch von Friederick von Raumer, 1854; 5. Dr. Ernst Guhl's '*Künstlerbriefe*,' vol. iii. p. 215, &c. All former writers on Rembrandt, who had taken the inaccurate and calumnious account by Houbraken and Weyermann for their basis, are more or less useless.

at the age of twenty-two, he took up his abode in Amsterdam as an independent master, while some of the pictures painted in the next succeeding years show so high a standard of excellence as necessarily to lead to the conclusion that many preceding them must have exhibited highly commendable qualities. The early consideration in which his pictures were held, and the respectable position they procured for him, are also proved by his marriage in 1634 with Saskia Uilenburg, a wealthy young lady belonging to a burgher family of importance. Between this period and the death of this wife in 1642 was obviously comprised the painter's happiest time. He received numerous commissions, partly from individuals of high standing; painted, as early as 1638, an Entombment and an Ascension for Prince Frederick Henry of Orange; and, for the well-known burgomaster Six, one of his warmest patrons, the Woman taken in Adultery and other pictures. In addition to this he lived in habits of social intercourse with authors of such eminence as Jeremiah Decker and Constantin Huygens, and also with several divines of renown. At the same time, according to the testimony of his cotemporary Sandrart, he preferred to associate with simple people of a lower class, and lost much time in such company—more especially, it may be supposed, after his wife's death. Although he continued to receive commissions for pictures—although his celebrated etchings, the earliest of which bears date 1628, must have been the means of considerable gain—and although each of his scholars paid him the yearly premium of 100 guildens—yet towards the year 1653 his affairs became so involved as to cause him to incur considerable debts, which in 1656 ended in bankruptcy. This catastrophe is not to be explained either by the statement of Sandrart, that Rembrandt, though no spendthrift, was a bad manager of his means, or by the circumstance that the great scarcity of money and impoverishment of many families, consequent on the unhappy war with France, compelled him to sell his pictures for lower prices. The cause rather lies in the fact, first brought to notice by Immerzeel, that in the passion with which he collected works of art and curiosities he spared

no sacrifice of money. Thus he is said to have given for a small engraving by Lucas van Leyden the then considerable sum of 80 dollars. The Catalogue of this collection, which still exists in Amsterdam, in the Court of Insolvency, is in various ways of the greatest significance in the history of Rembrandt.¹ We learn from this, that, however, one-sided might be the tendency of this great master in his own art, he took, in the character of a collector, a very wide-spread interest. Besides a considerable number of pictures, drawings, and engravings, of the Netherlandish and Dutch schools—from the time of the Van Eycks to his own—among whom, as may be easily understood, Adrian Brouwer and Jan Livens, as most congenial to his own practice, were richly represented;—besides all these, we find a small number of pictures by the great Italian masters, not only of those of the Venetian school, like Giorgione and Palma Vecchio, who were allied to himself as colourists, but also by Raphael and Michael Angelo. Nor were these only—and, as might be supposed, Titian—found in great numbers in his collection of engravings, but also a master so utterly opposed to his own style as Andrea Mantegna. But what we are most surprised to find in his possession are a number of antique sculptures, such as the Laocoon, a Cupid, and the busts of Homer and Socrates. The very briefly drawn-up Catalogue, however, leaves us unfortunately generally in uncertainty as to the size or material of these sculptures. Thus it is evident that Rembrandt was well acquainted with the best examples of the various forms of art preceding himself; and it is perfectly intelligible that he must have been esteemed in his time not only as a painter, but as a collector and connoisseur; Sandrart, who greatly extols his collection, mentioning expressly the high esteem in which he was held on this account. Various valuable works on art also found place among his treasures; and a rich collection of costumes, weapons,

¹ Mr. C. J. Nieuwenhuys has the merit of having first given a printed copy of this catalogue, and of all the official papers relating to Rembrandt's bankruptcy, in his instructive work 'A Review of the Lives and Works of some of the most eminent Painters,' &c. London, Henry Hooper, 1834. A second copy of this catalogue is in Immerzeel's work.

and utensils of different nations, which he also used as models for his pictures and etchings. One item is also thus described:—"A parcel of ancient rags of different colours," which can only have served for the purpose we have referred to, and which one is led to fancy may be recognised in many of his pictures. How Rembrandt must have suffered at the public sale which knocked his entire collection down for the miserable sum of 4964 guildens 4 stivers,¹ I leave the reader to imagine. It shows, however, no common moral force, and rare energy of artistic genius, that the works executed soon after this terrible blow evince no trace of its influence upon him, but are of the same excellence as those preceding it. He even contracted a second marriage in 1656, and continued in full artistic activity up to his death, in the beginning of October, 1669.

The realistic tendency, so characteristic of the whole art of the Netherlands, which at this period was for the second time developed in full perfection, showed its most remarkable and original results in the person of Rembrandt. His feeling for the truthful and the picturesque, which latter found expression in the utmost possible perfection of chiaroscuro, was so strong—the absence of all sense of beauty, or even for precise rendering of form or grace of movement, was so decided—that he must be considered to have steadily pursued the course assigned to him by nature, not from ignorance, as was at one time believed, of the finest things which art had produced in other forms, but in spite of his knowledge of them. Besides those qualities of truthfulness and picturesqueness,² which, by means of his works, became the highest principle and chief charm of the whole Dutch school, he

¹ When it is considered that, in addition to these treasures, the sale comprised seventy of his pictures, a large number of studies and drawings by his hand, and all his etchings, the sum for which they were disposed of becomes quite unaccountable, but for the fact that the scarcity of money and the poverty of Amsterdam was such that, at that time, 1500, and, according to some, 3000 houses, stood empty.

² This is particularly alluded to by Sandrart, when he says that Rembrandt "usually painted things of a simple and not thoughtful character, but which were pleasing in his eyes, and 'schilderaetig' or picturesque, as the Netherlanders call it."

possessed other great gifts—namely, a fine conformability to style in arrangement, and marvellous technical power. Although, in the absence of pictures by his masters Van Swanenburg and Pinas, it is difficult to ascertain what he learnt from them, yet the works of Pieter Lastmann show that his technical attainments were not owing to him. It is highly probable that in this respect he formed himself from the pictures by Frank Hals, with which he must have been early acquainted in the neighbouring town of Haarlem. At all events the unexampled freedom, spirit, and breadth of manner, belonging to Rembrandt, is related to that of no other earlier Dutch master. But all these admirable qualities would offer no sufficient compensation for the ugly and often vulgar character of his heads and figures, for the frequently angular movements, and for the total subversion of all the traditional rules of art in costume and accessory, and would fail to account for the great admiration which his works enjoy to this day, if he had not possessed a feeling peculiar to himself in addition. Various conditions attending a northern climate and life, it must be remembered, are expressed in his works, and expressed also with an earnestness and intensity belonging to a genuine Teutonic nature. In contrast with the rawness and inhospitality of the climate, which in its cold, damp, and darkness, renders an open-air existence, for the greater part of the year, not only unattractive but injurious, a Northman's great object is to create a household climate, warmed and lighted by himself, which, in the compactness of the apartments containing it, in the ornamental objects which accompany it, and in his very consciousness of the difference between the external and internal atmosphere, gives a feeling of comfort and ease which a Southern can never imagine, and which has remained unknown to those Romanesque nations who are descended from the Latin races. This feeling speaks aloud from many of the pictures and etchings of Rembrandt, and is much assisted by his peculiar lighting, which expresses that clear, very warm, but limited light, which only seems to dawn through great masses of shadow. In this way his objects become only gradually perceptible to the eye,





THE ANATOMIST NICHOLAS TULP AND HIS PUPILS
Painted by Rembrandt, in 1632. In the Museum of the Hague

many of them more supposed than seen: thus in great measure producing that sense of the mysterious which so pervades his works. This indeed may be regarded as the last tones of that feeling for the fantastic so peculiar to the German race, and expressed, as we have seen, in earlier times, under so many forms of art. Kolloff remarks, with discrimination, that a similar kind of conception is observable in Adam Elzheimer, and may have descended to Rembrandt through Peter Lastmann, his scholar, who was in this respect allied to Elzheimer. It belonged also to Rembrandt to represent with striking truth the gloomy poetry of northern scenery—the mighty masses of black rain-clouds, the shadows of which darken the surface of still waters, only illumined by a single and momentary sunbeam, or the last glowing light of the setting sun on the simple outlines of his native landscapes. But though every picture by Rembrandt is more or less attractive for its picturesque effect—for the warmth, power, and clearness of its colouring, and the mastery of its handling—yet it stands to reason that in other respects his works only satisfy or displease the eye according to the degree in which his subject is favourable to the other qualities of his artistic nature. But before proceeding to consider from this point of view a small sample selected from the great mass of his works, I may remark that essential differences in lighting, colouring, and handling will be found among his pictures. In most of his pictures executed before 1633 a clear daylight prevails, the colour of the flesh is warm and clear, but true to nature, the touch already masterly and free, but very careful, and, to a certain point, fused. The chief picture of this class is the celebrated Anatomical Lecture, see woodcut, dated 1632, held over a dead body by Professor Tulp, which was originally painted for the Anatomical Institute in Amsterdam, and is now in the Gallery of the Hague. The truthfulness of all parts, especially of the heads, the great discretion exercised in the treatment of such a subject, and finally the extraordinary delicacy of aerial perspective in the foreshortened

body, are most worthy of mention. From the year 1633 he preferred that effect of enclosed lighting in which broad and clear masses of shadow form a striking contrast to the keenly breaking-in light which falls only on isolated objects. The local tone of the flesh, also, is more golden, but less true to nature; the touch more spirited and distinct. The chief picture, and the largest he ever painted, is the celebrated so-called Night Watch in the Amsterdam Gallery, dated 1642, and which more properly represents the Archers' Guild going out to shoot at a mark. The forms are here conceived with peculiar decision, the heads are very individual, the golden tone very clear, the effect striking, and the execution in his new manner very careful. In composition, however, the picture does not do full justice to Rembrandt's powers in this department, while the general keeping, once doubtless of the highest quality, has suffered much by the darkening of the black dresses and of the background. How entirely this kind of enclosed radiance, which so much assisted the charm of his chiaroscuro, was native to Rembrandt, is seen in a picture dated 1631, his earliest inscribed date, of the Presentation in the Temple, now in the Hague Gallery, No. 128, the chief attractions of which are the beauty of the composition and the admirably sustained chiaroscuro. On the other hand, he afterwards occasionally painted pictures in his former tone, and more open-air lighting. From about the year 1654 the golden flesh-tones became still intenser, passing sometimes into a brown of less transparency, and accompanied frequently with grey and blackish shadows, and sometimes with rather cool lights. The handling also, with a brush of hog's bristles, displays astonishing freedom and breadth, so as in some instances to degenerate into a decorative manner. The chief picture of this epoch, dated 1661, is No. 274, in the Amsterdam Gallery, representing the five trustees of the building called the Staalhof,¹ with a sixth person. This, in depth of the still transparent

¹ The name of the public building devoted to the company of cloth-weavers.

golden tone, in animation of heads, and in body and breadth of handling, is a true masterpiece.

I now proceed to consider Rembrandt's treatment of Biblical subjects. Although his portrait-like forms, usually taken from Amsterdam Jews, in whose quarter Rembrandt resided, are very ordinary, and often exceedingly ugly, yet they appeal to the eye with a simplicity, truth, and earnestness thoroughly in keeping with his subjects, and in which Kolloff, and after him Guhl, have justly recognised the true spirit of the Reformed Church. It is certain that no other cotemporary school then flourishing—neither the school of Rubens, nor that of the Carracci, nor the French or Spanish schools—rendered the spiritual import of Biblical subjects with the purity and depth exhibited by the great Dutch master. Here that kindly element of deep sentiment we have already dwelt upon, as well as his feeling for composition, combine most happily. Remarkable specimens of this class are the *Descent from the Cross*, dated 1633, in the Munich Gallery, Cabinets, No. 257, etched by himself. In the beautiful flesh-tones of this admirable composition he justifies the name of the "Dutch Correggio" which I had already given to Rembrandt in reference to his *chiaroscuro*.¹ Other fine examples are *Christ appearing to the Magdalen*, of the year 1638, in Buckingham Palace;² the *Visitation*, of the year 1640, in the Grosvenor Gallery;³ the *Holy Family*, of 1642, in the Louvre,⁴ No. 410; and above all, the *Woman taken in Adultery*, dated 1644, in the National Gallery. In this last work a touching truthfulness and depth of feeling, with every other grand quality peculiar to Rembrandt, are seen in their highest perfection.⁵ Of similar excellence in feeling is the *Descent from the Cross*, also in the National Gallery, No. 43, in *chiaroscuro*. As a specimen of his conception of scenes from the lives of the Patriarchs, in which his deep sentiment especially appears, I may mention the family of Tobit adoring the departing angel, of 1637, in

¹ 'Kunstwerke und Künstler in Paris,' p. 582.

² 'Treasures,' &c., vol. ii. p. 5.

³ *Ibid.* p. 165.

⁴ 'Kunstwerke und Künstler in Paris,' p. 584.

⁵ 'Treasures,' &c., vol. i. p. 352.

the Louvre, No. 404; and the large picture of Jacob blessing the sons of Joseph, of the year 1656, in the Cassel Gallery, No. 367, which, despite the many pictures by Rembrandt it has lost, still possesses a great treasury of his works. At the same time this picture, which is handled with that great breadth peculiar to the painter at this time, affords proof that the distressing fact of the sale of his collection, which took place in this year, had no influence upon his artistic productiveness. Only rarely, in the case of sacred subjects, does he degenerate into the repulsive or vulgar, as in the instance of Samson blinded by the Philistines, a large picture in the collection of Count Schönborn at Vienna. While Rembrandt thus did not hesitate to clothe the historical subjects of the Bible in the forms of the life surrounding him, it follows that he pursued a similar course in the representation of the Parables. The finest work of this class is the Good Samaritan recommending the wounded traveller to the innkeeper, of the year 1648, No. 405, in the Louvre.¹ His genre pictures are closely allied to these. Of his earlier time I can only mention his two so-called Philosophers, of 1633, in the Louvre, Nos. 408 and 409,² admirable specimens of his tender and broad daylight treatment; and a hewer of wood, with his family, in the Château of Wilhelms-höhe, near Cassel. As regards his rare works from profane history, that of Prince Adolphus of Gueldres threatening his imprisoned father, see woodcut, of the year 1637, in the Berlin Museum, No. 802, is perhaps the most important. The expression of wickedness in the son, the striking effect of light, and the broad and yet finished treatment, render this picture very remarkable. The cold field of allegory, so popular in his time, was too uncongenial to the nature or the practice of this great painter for him to have left more than one specimen, that I am aware, of this class. I refer to the masterly work in chiaroscuro, representing the deliverance of the Dutch Provinces from the united power of Spain and Austria; the result probably of the patriotic sentiments of the painter. It was formerly in the collection of

¹ 'Kunstwerke und Künstler in Paris,' p. 585.

² Ibid. 584.



DUKE ADOLPHUS OF GUELTERS THREATENING HIS FATHER.

By Rembrandt In the Berlin Museum

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Mr. Rogers.¹ Least of all were the forms of his art adapted to the treatment of ancient mythology. I will only mention the Lucretia in the collection of Mr. Munro in London. On the other hand, he took pleasure occasionally in parodying these subjects: for instance, his well-known Gany-mede in the Dresden Gallery—an ugly fat boy in his shirt being carried off by the eagle.

With so intense a feeling for nature, it follows that Rembrandt was a portrait painter of the highest order, while his peculiar style of lighting, his colouring and treatment, distinguish his portraits from those by all other masters. Even the works of his scholars who followed his style in this respect, stand far behind him in energy of conception and execution. The number of his admirable portraits is so large, that it is difficult to bear in mind the necessary limits of this work in naming a small number, which, with few exceptions, I select from public galleries, as easily accessible to the reader. No other painter ever painted his own portrait so frequently, and it is but fair to begin my list with some of those:—A portrait in the Louvre, No. 412, of the year 1633—representing the painter in youthful years, fresh and full of hope. It is spiritedly painted in the bright tone of this earlier period. Another, in the same gallery, No. 415, of the year 1660, painted with the extraordinary breadth and certainty of hand of that later period, shows a man weighed down with the cares of life, with grey hair and deeply furrowed forehead. Of his own portraits in England, those in Lansdowne House,² and in the Bridgewater Gallery,³ represent him in advanced age. I commence the series of other portraits by him with that of an old woman of 83 years of age, dated 1634, in the possession of Sir Charles Eastlake.⁴ This picture is highly important as a proof that at the early age of 26 the painter was already in the full possession of that energy and animation of conception, and of that decision of the broad marrowy touch, which are altogether so characteristic of him. Of the year before, and nearly

¹ 'Treasures,' &c., vol. ii. p. 353.

³ Ibid. p. 42.

² Ibid. p. 151.

⁴ Ibid. p. 264.

allied to the portrait just described, while it is an admirable example of his larger works of this class, is the picture of the Shipbuilder and his Wife in Buckingham Palace.¹ The beautiful portrait of a young woman, in the Louvre, No. 419, can be but a few years later in execution. Characteristic of the middle time of the master, are the portrait of a woman standing at a window, dated 1641, in Buckingham Palace; a female portrait, in profile, in the Cassel Gallery, No. 356; a portrait of a man and a woman, also dated 1641, formerly in Cassel, now in the collection of Lord Ashburton;² and the portrait of the wife of the burgo-master Six, dated 1643, in the magnificent collection of the Six family, at Amsterdam. In close affinity with this last, is the admirable portrait of a Rabbi, in the National Gallery, No. 190; while as a first class specimen of his later time, I may finally quote the male portrait bequeathed by Lord Colburne to the National Gallery, No. 243, which combines with all Rembrandt's most admired qualities a truthfulness of local flesh-tones most rare at this period of his career.

I may now notice those very rare landscapes by Rembrandt, in which, with all the energy of his colouring and touch, he has given expression to that feeling for nature I have before alluded to. The finest example of this class I know in a public collection is that in the Cassel Gallery, No. 372, where the ruins of an old castle are seen on an eminence; in the foreground is a bridge; the sky is magnificent; the composition, glowing tone, and spirited touch give this picture a peculiar charm. The other landscapes which show the greatness of Rembrandt in this class of art are in private hands. I must be content to instance two: the Water-mill, in the collection of Lord Lansdowne at Bowood,³ is a brilliant proof how grand the simplest subject became under his mode of treatment. The other picture—a distant view over a flat Dutch landscape, through which a stream is winding, with heavy rain-clouds overshadowing—is in the collection of Lord Over-

¹ 'Treasures,' &c., vol. ii. p. 4.

² Ibid. p. 103.

³ Ibid. vol. iii. p. 157.

stone, in London.¹ A feeling of lofty melancholy and of intense solitude is here expressed with astonishing mastery.

In concluding the examination of Rembrandt's works, I may remark that, besides the continental galleries quoted, those of Petersburg and Vienna are particularly rich in his works. The large number of admirable pictures by him, scattered in private collections in England, are described in my 'Treasures of Art.'

Although it lies beyond the scope of this work to enter into detail regarding the astonishing amount of drawings by Rembrandt, contained in public and private collections, I may remark in general that they are replete with that fine feeling and extraordinary mastery of hand, which even in a few slight strokes so express the character of the subject as to enable the imagination of the spectator to supply what is incomplete. Others, where he sought rather to give picturesque effect, approach the style of his pictures in that respect.

Still less can I venture to particularize any from among the large number of his etchings.² At the same time, I should be far from doing justice to his artistic completeness, did I not mention that Rembrandt so developed the technical qualities of this art as to enable him to express his feeling for the effects of chiaroscuro in a manner which no master before or since ever attained. Indeed, when we consider the technical difficulties of this form of production, and the simple black and white by which all his magical effects were called into existence, it must be admitted that in this department, even more than in that of painting, he stands alone. Nor, as respects composition, does he anywhere show himself so great a master as in some of his plates, of which I only cite a very few instances: the Annunciation to the Shepherds, No. 48; his large plate of the Raising of Lazarus, No. 77; the Christ Healing the Sick, No. 78; the so-called Hundred Florin

¹ Supplement, vol. iv. p. 131.

² See Claussin, 'Catalogue Raisonné des Estampes de Rembrandt,' to which the following numbers refer.

plate; and his *Ecce Homo*, No. 82. Of the rich series of his admirable portraits, I may instance *Tolling the Advocate*, No. 281; *Ephraim Bonus*, No. 275; and the *Burgomaster Six*, No. 282: and of his landscapes—his *Mill*, No. 280; and his *Three Trees*, No. 209.

CHAPTER V.

SCHOLARS AND FOLLOWERS OF REMBRANDT.

APART from the number of scholars and followers, properly speaking, of Rembrandt, comprising as we shall see artists of great talent, though none of them equalling him; apart from these, the influence of this wonderful master was so great as to imbue the whole of the Dutch school of the 17th century with the character of art we have above described. To him, namely, it was owing that in every department the same general feeling for the picturesque, the same admirable colouring, and perfect technical treatment were pursued.

First among his scholars may be mentioned GERBRANDT VAN DER ECKHOUT, born 1621, died 1674. To him especially descended the master's gift of composition, and peculiar conception of Biblical subjects. Even in power, warmth and clearness of colour, he occasionally approached him. Upon the whole, however, he is greatly wanting in the energy of mind, delicacy of feeling for harmony, warmth of colour, and solidity of impasto. Most of his pictures have a far cooler tone, and an arrangement of colours which, compared with his master, must be considered spotty. He painted many portraits, and occasionally also *genre* pictures. His most remarkable works are the following:—*Hannah giving Samuel to be dedicated to the Lord by Eli*, in the Louvre, No. 158; *Christ teaching in the Temple*, in the Munich Gallery, Cabinets, No. 279; *David and Abigail*, in the Schleissheim Gallery; and the *Woman taken in Adul-*

tery, in the Amsterdam Gallery. In all these pictures he approaches Rembrandt in beauty of composition, glow of colouring, and depth of chiaroscuro. For refinement of feeling also, and for delicacy of execution, the Raising of Jairus' Daughter, in the Berlin Museum, No. 804, is one of his best pictures. This fine composition is known by Schmid's excellent engraving, under the name of Rembrandt. A good specimen of his *genre* pictures, is the huntsman with two greyhounds, in the Van der Hoop collection in Amsterdam. Of the pictures by him known to me in England, the Triumph of Mordecai, and a guard-house, in the collection of the Marquis of Bute, are most remarkable.¹

GOVAERT FLINCK, born 1615, in Cleves, and therefore in Germany; died in Amsterdam 1660, where he had obtained the freedom of the city in 1652. He was an artist of great talent; and, after Eckhout, the scholar who in every respect approached nearest to Rembrandt, so that his pictures are often mistaken for those of his master. He occasionally also imitated Murillo, and with considerable success; and succeeded in *genre* pictures. His chief occupation, however, was portrait painting. His picture of the "Regents," dated 1642, in the new Hôtel de Ville, at Amsterdam, No. 18, exhibits good arrangement, animated heads, clearness, warmth of the radiant Rembrandt-like colour, and breadth of treatment. This work, executed at 27 years of age, shows how early he attained the mastery of his art. The far larger picture of the Archers, in the Amsterdam Gallery, No. 86, painted in 1648, is also conspicuous for the many animated and excellently coloured heads: the darkening of some portions, especially of the dresses, has deprived it however somewhat of keeping. Of his rare historical pictures, Isaac blessing Jacob, No. 85, in the Amsterdam Gallery, is the best specimen: uniting great power of effect with a tenderness of feeling peculiar to himself. Next to this comes the Expulsion of Hagar, in the Berlin Museum, No. 815, which he painted for his zealous

¹ 'Treasures,' &c., vol. iii. p. 475.

patron the Great Elector. His *genre* pictures are well represented by the Guard Room, in the Munich Gallery, No. 312. Govaert Flinck had also the same zest for collecting objects of art. He collected especially casts from the finest antique sculpture, and drawings and engravings by the best masters; which sold after his death for about 12,000 florins.

FERDINAND BOL, born at Dortrecht 1609, died at Amsterdam 1681. In his early time he adhered to the style of his master, as appears in a female portrait of 1632, in the Berlin Museum, No. 810; which in tone, lighting, and careful but free handling, comes very near Rembrandt. Afterwards he became different from him in every way; for the composition of his historical pictures shows but little skill, the expression of his somewhat monotonous heads is not important, the local tones of his flesh become cooler, and often of an untruthful red, approaching purple, the touch closer and more fused, and the feeling for general harmony, however astonishing sometimes in force, less refined. Admirable pictures of this later time are David's Letter concerning Uriah, No. 1205, and Joseph presenting his father Jacob to Pharaoh, No. 1203, in the Dresden Gallery; a scene from Guarini's 'Pastor Fido,' in Mr. Baring's collection in London;¹ and, finally, an allegory of Peace, of 1664, in the Burgomaster's room in the Town-hall at Leyden. Ferdinand Bol is far finer, in this later time, in his portraits, which are chiefly taken in the fullest light; they are of surprising animation, and superior to those of Rembrandt in truthfulness of flesh-tones. The finest of this class by him, and decidedly his best existing work, is the picture of the "Regents" in the "Leprosenhuis" at Amsterdam. The arrangement of the four individuals to whom the doctor is recommending an infected, but very discreetly painted, boy patient, is remarkably easy: the heads are thoroughly masterly, especially that of the regent looking at the boy, which is distinguished by noble features; the hands are also admirably

¹ 'Treasures,' &c., vol. ii, p. 182, &c.

painted. A second regent picture of the same kind, with six figures, is in the "Huyssittenhuys," another benevolent institution. The warmer tone inclines me to think that this is an earlier work. It is probably dated, but the bad light in which it is placed prevents any close investigation. The great excellence already attained by this painter towards this later time is evidenced by the portrait of a man in black dress, of the year 1659, in the Louvre, No. 42. The portraits of a man and his wife, in the collection of Mr. Baring, are the best by him I know in England.

Having considered these three principal scholars of Rembrandt, I now take those painters who were influenced by his style, as near as may be in the order of their artistic importance, without regarding the question whether they were his scholars or not. In the scarcity and inaccuracy of all existing notices of this great school, the fact of one or other of the following artists having attended it has been doubtless omitted by inadvertence.

At the head of these painters we may place JAN VAN DER MEER, of Delft, called the "Delft Van der Meer," of whom nothing more is known except that he is said to have been born 1632; and by whom scarcely more than six pictures can be cited—representing figures of servant-girls, generally at a window, or views of towns with a few figures. These show such power of conception, boldness in the harmonious arrangement of the colours, delicacy of gradation in the sometimes cool and broken tints, and also such power, solidity, and breadth of touch in the finest impasto, that the small number of known pictures by him appears an insoluble problem. His finest work with which I am acquainted is a servant-maid, in full sunlight, pouring out milk, in the Six collection, Amsterdam: the purple-red dress, with dark blue apron, greenish corsage, and green table-cloth, constitute together a peculiar but marvellous harmony. Next in order we may place a young girl, in the Dresden Gallery, No. 1484: seen in profile, standing, reading a letter at an open window—there assigned to Peter de Hoogh. The naïveté of feeling corresponds here with the mastery of the execution.

A picture, also of a similar subject, but where the girl is pale and dressed in blue, in the Van der Hoop collection at Amsterdam—is a marvel of delicacy in the carrying out of the cool harmony. Of similar effect of colour and of the utmost delicacy is a signed picture, No. 142, in the Brunswick Gallery, representing a girl and two men in a room. A view of the city of Delft, in the Hague Museum, No. 93, is a perfect glow of sunshine; while a street view of surprising force, in the Six collection, may be placed by it. This enigmatical master also occasionally painted portraits, life size, with admirable result. This is shown by the head of a girl, signed with his name, in the Aremberg Gallery at Brussels: it is modelled in a cool tone, in a delicate *sfumato*, and with the most harmonious effect.

NICOLAS MAAS, born at Dortrecht 1632, died 1693. He is said to have early visited the school of Rembrandt. His much prized and rare *genre* pictures treat very simple subjects, and consist seldom of more than one or two figures, generally of women. The naïveté and homeliness of his feeling, with the addition sometimes of a trait of kindly humour; the admirable and generally striking lighting; the deep and very warm—seldom cool—harmony, and a touch resembling Rembrandt in impasto and vigour, all these qualities render his pictures very attractive. At the same time, in the local tones of his flesh he is redder, and in the shadows blacker, than his master. As belonging to public galleries, I only know the Cradle, No. 153; the Dutch Ménage, No. 159, dated 1655; and the Idle Servant Maid, No. 207, in the National Gallery: all these three are admirable, and the last-named a chef-d'œuvre of the master.¹ Also a young girl leaning out of a window, in the Amsterdam Gallery, No. 92; a small masterpiece, in a clear soft golden tone;—an old woman spinning; her forehead in sunlight, the rest of the face in chiaroscuro, in the Van der Hoop collection at Amsterdam;—and a girl praying, in the Uffizi at Florence. This is erroneously given to

¹ 'Treasures,' &c., vol. i. p. 355.

Caspar Netscher. Another of his masterpieces also, signed and dated 1657, of unusually rich composition and large dimensions, is in the Six collection: in the foreground is a girl watching a couple of lovers in the middle distance; in the background is a party round a table, with a view into another room and to the open air. In the effect of light this picture has much resemblance to Peter de Hoogh, but the execution of the heads is truer and more careful; while the art with which the general cool harmony of broken colour finds its contrast with the red—from the girl's petticoat in the foreground, in tender gradation, to a house in the landscape—is perfectly admirable. The greater number of the *genre* pictures of this master are in private collections in England, and are described in my 'Treasures of Art.' I will only here cite the Girl peeping, in Buckingham Palace,¹ of the year 1665, as a worthy companion to the picture just described in the Six collection. Although his portraits are generally far inferior, yet a few show great mastery; and, owing to the mode of conception, have almost the interest of historical pictures. Admirable specimens of this class are—a blind old woman folding her hands to say grace before a meal consisting of a piece of salmon, bread, butter, and cheese, in the institution of "Felix Meritis" in Amsterdam, which is open to every stranger. The moral feeling here expressed is touching, the effect striking, and the execution masterly. A bishop attentively reading a book, in the Berlin Museum, No. 819, hitherto erroneously called Ferdinand Bol, is by Maas.

This appears the fittest place to mention the name of PETER DE HOOGH, for, although it is not known who his master was, yet he decidedly belongs to the numerous artistic posterity of Rembrandt, and stands nearer to Van der Meer, and to Maas, than to any other painter. His biography can only be gathered from the occasional dates on his pictures, extending from 1658 to 1670. Although he impresses the eye by the same effects as Maas,

¹ 'Treasures,' &c., vol. ii. p. 6.

yet he is also very different from him. He has not his humour, and seldom his kindliness, and his figures, which are either playing cards, smoking or drinking, or engaged in the transaction of some household duty,—with faces that say but little,—have generally only the interest of a peaceful or jovial existence. If Maas takes the lead in warm lighting, Peter de Hoogh may be considered *par excellence* the painter of full and clear sunlight. At the same time, he occasionally treats warm light with success. If, again, Maas shows us his figures almost exclusively in interiors, Peter de Hoogh places them most frequently in the open air—namely, in courtyards. In the representation of the poetry of light, and in that marvellous brilliancy and clearness with which he calls it forth in various distances till the background is reached, which is generally illumined by a fresh beam, no other master can compare with him. His prevailing local colour is red, repeated with great delicacy in various planes of distance. This colour fixes the rest of the scale. His touch is of great delicacy; his impasto admirable. The English were the first to bring this long unnoticed master again into favour, and the greater part of the hundred pictures, or thereabouts, known by his hand, are in private English collections. Two of the finest are a party of three gentlemen and one lady playing cards, in Buckingham Palace, of the year 1658; and a woman and child walking in brilliant sunshine, in a street at Utrecht, in the collection of Lord Ashburton.¹ The few specimens of Peter de Hoogh in public continental galleries are the following:—A lady playing cards with a gentleman, and asking advice of an officer, in the Louvre, No. 224: this is of great energy in effect of light, but otherwise not of the first class. A cook-maid watching a child playing ball, No. 223: this, by way of exception, is lighted by the glowing evening sun, producing a peculiarly pleasant impression. In the Amsterdam Gallery, No. 151, is a woman about to let a child drink from a can of beer, in the entrance to a

¹ 'Treasures,' &c., vol. ii. p. 11 and 105.

cellar. This is very attractive for the simple motive, and for the depth of the equally sustained warm harmony. The execution is a model of softness and juiciness. The most glowing example, however, of this warm lighting, is a woman engaged with her child in some domestic occupation, in the Van der Hoop collection at Amsterdam. His chef-d'œuvre in the opposite effect of deep shadow represents a man and woman in a room, in the same collection. Next to these may be placed a married pair seated before a house, with two maid-servants, in the same collection; and a room lighted by the reflection of the sunlight, in the Munich Gallery, No. 530: although the back of a girl reading is all that is seen in the room, yet the impression of peaceful domestic happiness is given in a high degree. In the kind of harmony, and also in the unusually careful touch, the influence of Terburg is here recognised. Finally, a woman conversing with an officer, who is standing, with the figure of a man at the window, in the Landauer Brüderhaus at Nuremberg, No. 63, possesses, besides the usual qualities of the master, a humour allied to Jan Steen, and heads of far greater development than commonly appear in his pictures.

SAMUEL VAN HOOGSTRAETEN, born at Dort 1627, died 1678. He followed Peter de Hoogh more particularly in the tone of his light and cool pictures, and, besides the subjects belonging to that master, painted architecture and sea-pieces, animals, fruits, and flowers. One of his best *genre* pictures—a sick girl, dressed in light colours—delicate in feeling, and harmonious in effect, is in the Van der Hoop collection. Another, a Jew looking out of a window, of the year 1653—of very truthful and careful carrying out in all parts, though with a rather false tone in the flesh—is in the Vienna Gallery. There also is a very attractive view of the inner court of the imperial castle, dated 1652. This is very clear and careful. In the Hague Gallery is a picture of a large portico with statues, beneath which is a lady with a dog. This is painted with a clearness approaching De Hoogh, while the forms of the architecture recall Lairese.

AART DE GELDER, born 1645, died 1727. In conception, lighting, and treatment, this painter attaches himself closely to Rembrandt; but is generally his inferior in transparency, and always in impasto. A man with a halberd, in the Dresden Gallery, No. 1504, is very animated, and of clear and truthful colour. A portrait of Peter the Great, in the Amsterdam Museum, No. 92, is treated more in the tone of his master; but is heavy, and somewhat empty in form.

PHILIP DE KONINGH, born 1619, died 1689, only painted landscapes; most of them, following Rembrandt's example, representing extensive views over the flats of Holland. These pictures are very attractive for their surprising truth of nature, for the sense of distance they convey, for their admirable drawing, warm and generally clear colouring, and for the spirited but finished execution in admirable impasto. At the same time, his foreground trees have occasionally untruthful forms, and a sulphury yellow colour. In a few instances also I have remarked his general tone to be heavy. Compared with Rembrandt, his execution has something pointed. The figures in his pictures are chiefly by Lingelbach. His works are rare. I know only one of his distant views, in the Amsterdam Gallery, No. 171: the distance of great power and transparency; the foreground with the faults I have just alluded to. The animals are by Dirk van Bergen. In the Aremberg Gallery is one of his chefs-d'œuvre: a large landscape, remarkable for the fine tone of the sky and water, for powerful effect, and careful finish. Another and smaller picture of the class before mentioned is in the Hague Museum, No. 84; of uncommon warmth and power; the figures well painted by Jan Lingelbach;—and finally, one in the Uffizi, of great force and beauty, but there assigned to Rembrandt. His principal works are in private collections in England,—the best of all in Sir Robert Peel's.¹

ROLAND ROGMAN. Though born before Rembrandt, in 1597, yet he attached himself closely to that master, both in the conception and in the colouring of his landscape.

¹ 'Treasures,' &c., vol. i. p. 411.

He also survived Rembrandt, dying in 1685. His now rare pictures are often mistaken for Rembrandt, even by connoisseurs. He is, however, less uniform in warmth of tone, becoming insipid in parts, and less spirited in touch. Two admirable landscapes by him are in the Cassel Gallery, Nos. 353 and 354, under the name of Rembrandt, though signed with his initials—R. R.¹ He also, according to Bartsch, etched 33 plates, with a slight and often careless hand.

JAN VICTORS. Nothing is known of this painter, but his works show that he formed himself after Rembrandt. In truth he adopted with considerable skill the whole style of the great master, though it appeared in every respect in a weakened form in his hands. He treated subjects both from Scripture and from common life, and also portraits, with great care, and quite in the form of conception peculiar to Rembrandt. The works of his earlier time approach Rembrandt in power and clearness of colour. Of this class, are Isaac blessing Jacob, in the Louvre, No. 168; Joseph interpreting the Dreams of the chief Baker and Butler, dated 1648, in the Amsterdam Gallery, No. 343; and Tobias thanking the Departing Angel, signed and dated 1651, in the Munich Gallery, No. 239. Late in his career his colours became more broken, as in his Tobias instructing his Son before his Journey, in the Bridgewater collection. Finally, he degenerated into an insipid and weak general tone, of which his Finding of Moses, and the Discovery of the Drinking Vessel in Benjamin's Sack of Corn, in the Dresden Gallery, Nos. 1457 and 1458, are specimens. Of his *genre* pictures, the best known to me is a Market, of sunny transparency, in the Six collection, Amsterdam.

D. D. SANDVOORD. This painter distinguished himself particularly as a portrait painter. A specimen is seen in his "Regent" picture, representing four ladies, signed and dated 1638, in the "Werkhuys" at Amsterdam. The heads

¹ Even Smith, in his catalogue of the works of Rembrandt, No. 606 and 607, assigns them to that master. Meanwhile Kolloff, in his before-mentioned work, has recognised the true painter.

are of great truth, though the warm yellow tone is somewhat heavy. In historical pictures he is weaker, as in the Christ with the Disciples at Emmaus, dated 1633, in the Louvre, No. 477, which is of feeble colour and treatment.

JURIAN OVENS. This painter is supposed to have been born in 1620, and was still living in 1675. Although a scholar of Rembrandt, he formed a peculiar manner for himself, and painted night-pieces with great success. His chief work of this kind was the conspiracy of Claudius Civilis, in the Town-hall at Amsterdam. In 1675 he was employed at the court of the Duke of Holstein, at Friederichstadt; and in the cathedral at Schleswig are several large pictures by him, which, however, I have not seen. He was an excellent portrait painter. A picture of "Regents," in the "Huyssittenhuys" at Amsterdam, consisting of seven gentlemen round a table—rather larger than life—is conspicuous for animation of heads, powerful, and broad marrowy touch.

PIETER DE GREBBER. This painter was older than Rembrandt, as appears from his picture of the Apostles giving Food and Clothing, in the "Oude Mans Huys" at Haarlem, dated 1626. Yet it is evident from another work, in the Town-hall in the same city, Isaac receiving the Bloody Garment of Joseph, that he aimed to adopt the style of Rembrandt. His feeling is very phlegmatic, but he approaches Rembrandt's earlier works in clearness of colour, and is also careful in finish. An etching by him, Christ at the Well with the Woman of Samaria, shows an imitation of Rembrandt.

G. HORST. This otherwise unknown painter appears in two pictures in the Berlin Gallery as a very skilful follower of the style of Rembrandt. His realistic sphere is, however, more vulgar than that of his great model, and his vigorous colouring less clear. The one picture, No. 824, exhibits in a rich composition the Continenence of Scipio; the other, No. 814, Shepherds and their Flocks—conceived as a landscape. Both bear the name of the master.

PIETER VERELST, born 1614. In his portraits he imitated

the manner of Rembrandt, as is shown in that of an old woman in the Berlin Museum, No. 830, dated 1648. The conception is very truthful; the execution far more in detail than that of Rembrandt; his colouring cooler, and of a heavy brown in his flesh-tones, but his chiaroscuro treated with great skill. In his *genre* pictures he adheres to Adrian Ostade's style of conception, while his heavy and often brick-like colouring places him far below that master. A specimen of this kind—four peasants in an ale-house—is in the Vienna Gallery.

DROST, born 1638, died 1690. This painter is among the most faithful imitators of Rembrandt as regards the external conditions of his art—namely, in power and warmth, and in breadth and freedom of touch; all of which qualities he greatly exaggerated. A characteristic example is Christ with the Magdalen after the Resurrection, in the Cassel Gallery, No. 379. Another represents the Daughter of Herodias receiving the Head of the Baptist, in the Museum of Amsterdam, No. 60.

HERSCHOP. This painter is only known to me by this signature, with the date 1659, on the portrait of a negro, in the Berlin Museum, No. 825; and by the companion piece to it, another oriental portrait, No. 827. These show an imitator of Rembrandt, of capital drawing and careful and very solid execution.

JAN JORIS VAN VLIET, flourished about 1630–1635. He is far more known by his Rembrandt-like etchings, of which Bartsch enumerates 92, than by his pictures. One of these latter—a Rape of Proserpine, in the Berlin Museum, No. 823—is so vulgarly realistic in conception, that it has the effect of a parody. At the same time it is weak and greenish in the flesh-tones, the shadows black, but the execution very careful. Altogether he stands far below his model. Bright lights are seen, without any intermediate tones, next to dark masses of shadow, while his ill-drawn figures are vulgar in expression as well as forms. His best etchings are those which he copied from Rembrandt and Livens.

FRANS DE WETTE. He is exclusively known by his

Biblical subjects, almost always on a small scale: these are conceived quite in the style of Rembrandt, and show a remarkable talent for arrangement, and much expression in the heads; though, in the heavy brown tone, and in the touch, they are far inferior. In the gallery at Schleissheim are two pictures by him—the Three Children in the Fiery Furnace, and the Raising of Lazarus.

LEONHARD BRAMER, stated to be born at Delft in 1596, but I have reason to believe much later. One of the most unattractive of the followers of Rembrandt, and showing a total degeneracy in his style of art. He is cold in feeling and colour, dark and heavy in his broad masses of shadow, and meagre and slight in touch. It is sufficient therefore to instance his three pictures in the Dresden Gallery:—Solomon praying in the Temple, No. 1067; the Queen of Sheba kneeling before Solomon, No. 1068; and the Mocking of Christ, No. 1069.

Of the following scholars and followers of Rembrandt, no picture is known to me by personal inspection:—JACOB LEVEQUE, born 1624, died 1674. ADRIAN VERDOEL, born 1620, died 1681. HEYMAN DULLAERT, born at Rotterdam 1636, died 1684.

Both the following painters, though strongly influenced in their whole style by Rembrandt, pursued nevertheless a certain independence of course:—

JAN LIVENS, born at Leyden 1607, died 1663. He was fellow-scholar with Rembrandt under Peter Lastmann, and kept up friendly relations with him in after years. In 1630 he went to England, where, during a residence of three years, he painted all the royal family. After his return he settled in Antwerp. His treatment of sacred subjects is thoroughly *genre*; his sense of beauty, as regards form, almost inferior to Rembrandt's; while in depth of feeling, and power and warmth, as well as harmony of colour, he stands far below him. On the other hand, he is a better draughtsman, and in his portraits approaches Van Dyck in style of lighting and in general conception. In treatment he shows great mastery. His pictures are seldom seen in public galleries. The most important work known to me

is Isaac blessing Jacob, in the Berlin Museum, No. 807. The patriarch, obviously the portrait of a Jew, is seated in a stately Dutch bed. His blindness and the solemnity of the act are well expressed, and the lighting is excellent. The general tone, however, compared with Rembrandt, is somewhat insipid. At the same time the details are more carried out than in pictures of the same size by Rembrandt. In the Louvre, No. 267, is a good but somewhat gaudy picture by him, representing the Visitation. Of his portraits, that of the poet Joost van Vondel, in the Amsterdam Gallery, No. 187, is very remarkable, and approaches Van Dyck in animation and colouring, but the conception is less refined, and the execution broader. Two portraits of old men in the Munich Gallery, Nos. 302 and 306, are warmer in tone and more careful in treatment. The last is particularly distinguished by the beautiful hands. But the influence of Rembrandt is more seen in his etchings than in his pictures. Bartsch reckons up fifty-six by him. However inferior to Rembrandt's in delicacy of chiaroscuro, they are still very meritorious specimens of that branch of art.

SALOMON KONING, born 1609, died 1674 (?). A scholar of David Colyns and Nicolas Moyaert, though later a decided follower of Rembrandt: in truth, in most of his pieces he approached the master so near as to be frequently mistaken for him. He may be distinguished by less animation, by inferiority in force and clearness of colour, and by a blunt, niggardly, but very careful touch. He treated sacred subjects, *genre*, and portraits. The earliest picture by him, known to me, is a young man in a lofty room, earnestly reading a book, dated 1630, in the Bridgewater Gallery. The effect of light is here managed with great delicacy. Another picture, and one, for him, very warmly coloured in the flesh, is the Calling of St. Matthew, in the Berlin Museum, No. 822. By him also, in the same gallery, No. 821, is the stately and animated portrait of a Rabbi, often repeated, and which is invariably mistaken for a Rembrandt. Such is the case, for instance, with a fine example of the same subject in Devonshire House. At the same time it is precisely in these pictures that the above-

reprehended qualities by him are seen in abundant measure. He also etched a few plates with a very light point, quite in the taste of Rembrandt.

I proceed now to consider the other departments of Dutch art of this time; but before entering more particularly into the description of the groups of painters alluded to in the introduction to this period of art, one general observation is requisite. The period of the zenith of this school, in which it may be said to have possessed all the qualities we have extolled, and in the highest measure, holds its place from the year 1630 to 1665. After this a decline of those excellences of transparency, warmth, harmony, and, even in the minutest execution, of fine impasto, which had been derived from Rembrandt, gradually ensued. We shall have occasion to see that even those masters who constituted the chief ornaments of the period of the highest development, adopted, after 1665, a cooler and generally heavier tone, and an execution of less body. But with those later masters, whose artistic activity only began to expand after 1665, the difference was decided. Notwithstanding many excellent qualities, they show a decided decline in feeling for warmth of harmony, and especially in the old transparency of the school—a fault greatly owing, with many, to the use of a dark ground. At the same time the execution became generally smooth and licked, or decorative and slight.

CHAPTER VI.

THE PAINTERS OF GENRE.

I SELECT first for consideration the group who took their subjects from the higher ranks of society, and frequently from the burgher class, and who also treated portraiture.

At the head of these stands GERARD TERBURG, born at Zwol 1608, died 1681. He learned painting under his

father, and when still young visited Germany and Italy, painting everywhere numerous portraits on a small scale. During a long sojourn at Münster, at the time of the Peace Congress, he painted not only the portraits of different envoys, but also all the members of the Congress in one picture on a small scale. After having further exercised his art in Madrid, he settled at Deventer, where he afterwards filled the office of burgomaster. Among his later portraits are two of Prince William of Orange, afterwards William III. of England. Occasionally he painted portraits the size of life, which, by their mastery of conception and execution, show how entirely he was capable of such tasks. But his place in the history of art is owing principally to a number of pictures, seldom representing more than three, and often only one figure, taken from the wealthier classes, in which great elegance of costume, and of all accompanying circumstances, is rendered with the finest keeping, and with a highly delicate but by no means over-smooth execution. He may be considered as the originator of this class of pictures, in which, after his example, several other Dutch painters distinguished themselves. With him the chief mass of light is generally formed by the white satin dress of a lady, which, even when the always truthful heads are warmly coloured, gives the tone for the prevailing cool harmony of the picture. At the same time, with the truest feeling for the picturesque, he avoids the effect of monotony by the introduction of some warm colours. Of his portraits, which are now rarely found in galleries, I will only instance his own—a standing figure, whole length, in the Hague Gallery, No. 170. The fine head, which is rendered in a subdued brownish, transparent tone, shows that this portrait was taken in advanced years. He already wears a full-bottomed wig. His chef-d'œuvre of this class, the picture of the Münster Congress, is now in the possession of Count Demidoff in Florence. Among his *genre* pictures we occasionally find some which, taken successively, represent several different moments of one scene. Thus, in the Dresden Gallery, there are two good pictures: the one of an officer writing a letter, while

a trumpeter waits for it, No. 1179; the other of a girl in white satin, washing her hands in a basin held before her by a maid-servant. No. 1180; while at Munich, No. 470, Cabinets, is another fine work, in which the trumpeter is offering the young lady the letter, who, owing to the presence of the maid, who evidently disapproves, is uncertain whether to take the missive. Finally, in the Amsterdam Gallery, No. 308, the celebrated picture known by the title of 'Conseil paternel,' see woodcut, furnishes the closing scene. The maid has betrayed the affair to the father, and he is delivering a lecture to the young lady, in whom, by turning her back on the spectator, the painter has happily expressed the feeling of shame. Unfortunately this fine picture has greatly suffered, so that the admirably-painted original repetitions in the Berlin Museum, No. 791, and in the Bridgewater Gallery, have decidedly the advantage. Of the ninety *genre* pictures, or thereabouts, by Terburg, described in Smith's Catalogue, I can only mention a few more of the finest. An officer in confidential talk with a young girl, and a trumpeter who has brought him a letter, in the Hague Gallery. This is especially admirable for the fine chiaroscuro and the delicate harmony of the broken colours. In the Louvre, a stately officer, with a delicately-dressed girl, seated in a room, offering her money, No. 526. The animation of the heads, the drawing, the finely-balanced silvery tone, and the equally careful and free treatment, render this a chef-d'œuvre of the master. A young girl standing, with a music-book, before a man seated playing the lute. In the background is a woman watching. No. 527; dated 1660. The delicate understanding between the three figures, and the deep harmony, give a charming effect. But Terburg's perfection, as regards the clearness and harmony of his silvery tone, is shown in a picture in the Château of Wilhelmshöhe at Cassel, representing a young lady in white satin, sitting, playing the lute, at a table. In delicacy of feeling also, as well as in ease of *pose* and tenderness of touch, the painter seldom reached this height of excellence. Of the twenty-three pictures in England and Scotland, of which I make



"CONSEIL MATERNEL."

A Picture by Gerard Terburg in the Amsterdam Museum.

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mention in my 'Treasures of Art,' I will only instance the girl reading a letter to her mother, with a page, in Buckingham Palace, which is in every respect one of the first-rate specimens of the master.¹

GABRIEL METSU, born 1615 in Leyden; still living in 1667.² It is not known who his master was, but his works show that he especially formed himself after Terburg. Otherwise we only know that he lived in friendly intimacy with Jan Steen, and settled subsequently in Amsterdam. Though, like his example, Terburg, he painted scenes from the higher classes of society, yet he took pleasure in the life of the lower orders—in market scenes, huntsmen, and cookmaids. Portraits he only painted by way of exception, in some cases as large as life. Besides Terburg, he is the only painter on a small scale who is equally capable of dealing with large proportions; but he is altogether distinguishable from him by greater warmth of feeling. His heads have generally the expression of good-humour and cheerfulness, and occasionally he ascends to a higher grade of sentiment. Sometimes even he exhibits a humour allied to that of Jan Steen. In refinement of drawing none of the painters on a small scale are equal to him, and in picturesque arrangement no one surpasses him; the same may be said of his keeping. In pictures of his earlier and middle time a warm harmony of great force and clearness predominates; in his later works we perceive a cooler and generally finely-balanced tone, though it is occasionally somewhat spotty in effect. In his touch, which, with all his finish, is free and spirited, Terburg alone is comparable with him. The following are chefs-d'œuvre representing subjects taken from the higher classes of society:—A lady holding a glass of wine, and receiving an officer, in an elegant apartment; next her is a page with a salver, and a spaniel: in the Louvre, No. 293. The general impression is of great elegance; the deep golden tone of rare transparency; and

¹ 'Treasures,' &c., vol. ii. p. 5, &c.

² This appears from the inscription on a picture in the Van Loon collection at Amsterdam, quoted by W. Bürger in the Belgian journal 'L'Artiste,' of the year 1858.

the execution as spirited as it is tender. A girl writing, a gentleman leaning on her chair; another girl seated opposite is playing the lute: in the Hague Gallery, No. 94. This is happily composed, most delicately finished in a bright golden tone, and probably of the same time as two pictures in the Dresden Gallery, dated 1662. A huntsman presenting a partridge to a richly dressed lady, in the Van der Hoop collection, Amsterdam: for taste, depth, and clearness of the warm harmony, and in care of execution, this is a work of the first order. To the subjects of a burgher class belong a woman of amiable expression, with her husband; the latter gaily raising a glass of champagne. In the Dresden Gallery, No. 1244. This picture is remarkable for the decided and well-drawn forms. It is dated 1664. The subdued warm tone, and the carefulness of the solid execution of this work, lead to the conclusion that a series of pictures, cool in colour and looser in handling, must decidedly have been painted later than this time. Of much earlier date than this, but representing the same class of life, is another picture in the same gallery, No. 242: a man seated by an open fireplace is lighting his clay pipe with a glowing cinder, and listening to the talk of a woman behind him, who is taking a jug from a table on which stands a lamp burning. In this, the only night-piece I know by Metsu, the influence of Gerard Dow is evident, whom he equals in glow and clearness of effect, and in the truth of every part. His principal picture from the sphere of common life is his Amsterdam Vegetable Market, in the Louvre, No. 292. The expression of the figures is very animated, the effect of sunlight admirably given, and the execution very tender. But the composition, considering the size of the picture, 3 ft. 'h. and 2 ft. 7 in. w.—an unusual scale for Metsu—is rather poor, and neither keeping nor effect by any means so satisfactory as in most of the above-named pictures. Closely allied to this, and probably of the same time, are the above-mentioned two works in the Dresden Gallery, dated 1662. The one, No. 1239, a woman poulterer talking with an old woman; the other, No. 1240, a man poulterer in conversa-

tion with a young woman. The most important picture I know by the master, in which there is a touch of Jan Steen's humour, is the *Feast of the King of the Beans*, in the Munich Gallery, No. 529, Cabinets. The *chiaroscuro* here is of the rarest transparency, and the treatment particularly broad. The warm tone indicates his middle time. It is as large as the Amsterdam Vegetable Market. A principal specimen of his portrait painting, and also of his later style, is the *Family of Gelfing*—father, mother, four children, and a maid, in a stately apartment—now in the Berlin Museum, No. 792. All the heads are animated and refined; the scale of colour fine; and the handling very delicate. His finest life-sized portrait known to me is in the collection of M. Barthold Suermondt at Aix-la-Chapelle. It is said to represent the mother of the painter, and is in every respect, conception, form, and colour, as masterly as if portraits of this kind had been his habitual sphere. In England I saw twenty-eight pictures by Metsu, which are described in my 'Treasures.' As they are one and all in private collections, I only mention a few of the most important. Of the four in Buckingham Palace, the most remarkable are a gentleman playing the violoncello; a lady coming down steps with a music-book; and the painter's own portrait. These are fine works of his middle time. The picture in Mr. Baring's collection, known by the name of "*The Intruder*," combines with his other qualities that of an unusually animated scene. Metsu's power did not extend to historical or allegorical painting, as may be perceived by his *Woman taken in Adultery*, in the Louvre, No. 29; and his representation of *Justice*, in the Hague Gallery, No. 95.

CASPAR NETSCHER, born at Heidelberg 1639, died at the Hague 1684. He formed himself evidently after Terburg and Metsu. If inferior to Terburg in refinement of keeping and *chiaroscuro*, and to Metsu in correctness of drawing and spirit of touch, and to both in *impasto* and feeling for harmony of colour, he equals them in tasteful arrangement and elegance of his figures, and surpasses them in sense of beauty of form. He especially understands how to depict the charm of sweet childhood. Like Terburg,

he was particularly admired for his portraits on a small scale, and the number he executed is large. In his *genre* pictures he treated the same subjects as the other two masters, while in historical and allegorical scenes he was not more fortunate than Metsu. The works of his early and middle time are in a warm tone, alternately deep or light. He attained the zenith of his art from 1664 to 1668. Afterwards his colour became cooler, and gradually changed into a delicate silvery tone. His latest works show a decided decline in his feeling for harmony; they are cold and often pinky in flesh-tones, and of gaudy effect. No gallery can exhibit this master to such advantage as that of Dresden, which possesses admirable specimens of all his various times. A portrait, said to be of himself, No. 1443, dated 1664, has something pleasing in conception, and is painted with great delicacy in a clear golden tone. A gentleman accompanying a lady's voice with a guitar, dated 1665, No. 1446: this is of great charm of composition, and is of warm clear colouring and soft touch. A lady, with a spaniel; a maid arranging her hair; No. 1442, is of about the same time. A pretty woman in white satin at the piano, accompanying a man singing, No. 1444, is dated 1668: the tasteful composition, refinement of heads, the full golden tone, the equally careful execution of every part, and the unusual size of 2 ft. 1½ in. high by 1 ft. 7½ in. wide, render this the chef-d'œuvre of the master. The nearest in period to this is the lady having her hair arranged, and a little girl putting out her tongue before a looking-glass, dated 1669, in the Amsterdam Gallery, No. 225; but though of great merit, it is far inferior to the preceding as a work of art. The earliest picture of a silvery tone I know by him is the very elegant portrait of Madame de Montespan, at Dresden, No. 1447, dated 1670. A still better picture of the same lady, with her son the Duc de Maine as a child, also in Dresden, No. 1448, is kept in a somewhat warmer tone. The same may be said, and in greater degree, of his portrait of Constantin Huygens, the father, in the Amsterdam Gallery, No. 224, dated 1672. As examples of his latest cold and gaudy period, and at the same time of his empty and prosaic conception of

mythological subjects, I may mention his Vertumnus and Pomona, in the Berlin Museum, No. 850, dated 1681. As capital works of his best time, I finally quote the picture in the Hague Gallery, No. 111, dated 1665, representing the painter and his wife—he accompanying his daughter's voice with the lute. The timidity of the young girl is admirably expressed. A young lady playing the violoncello, with her teacher and a boy, is in the Louvre, No. 359. His most notable pictures in England are in private collections, difficult of access; with the exception of one belonging to Mr. Baring—a pretty picture of a mother and child, of his middle time. A little child in the collection of Lord Ashburton, I instance as a proof of the charm with which he treated such subjects.

J. OCHTERVELT. This painter occupies one of the first places among the second-class painters of this kind. Nothing is known with certainty regarding the dates of his life, or of his master. But his somewhat rare pictures show that he especially formed himself after Gabriel Metsu. The influence of Peter de Hoogh is also unmistakeable. The best picture I know by him is No. 160, in the Hague Gallery. It represents a lady in a room, with a man offering her fish; while in conception and style of careful finish this picture approaches Metsu, it also greatly recalls Peter de Hoogh in combination of colours and mode of lighting. The general tone is warmer here than in most other of his pictures, in which a cool scale predominates with a reddish tone in the flesh. A female servant also preparing fish, with a boy, in the AreMBERG Gallery, No. 44, signed "J. Ochtervelt," is one of his best and powerfully coloured pictures.

MICHEL VAN MUSCHER, born at Rotterdam 1645, died at Amsterdam 1705. We know by his own written account that he chiefly acquired the knowledge of art under Abraham van Tempel; after which, for a short period, he had the advantage of instruction from Metsu and Adrian van Ostade. In his excellent pictures, chiefly portraits on a small scale, the influence of the first and second masters is discernible. Thus, in a small portrait, dated 1678, in

the Six collection, that of Van Tempel is evident; while a family portrait, dated 1681, in the Hague Gallery, No. 101, shows partly the traces of Van Tempel's teaching, and partly that of Ostade, only that the tone, though clear and warm, is cooler, and the outlines harder, than with the last master. He comes far nearer Ostade in the best picture I know by his hand—namely, the portrait of Willem van de Velde, in his atelier, preparing his palette, in Mr. Baring's collection. The quiet tone is very attractive here, and in clearness of chiaroscuro and excellence of execution it is in no way inferior to Ostade.¹ Of the same class is a mother with an infant and another child, in the Aremberg Gallery, No. 41, signed and dated 1683. This has much sentiment, and is most delicately carried out in a cool harmony.

JAN STEEN, born at Leyden about the year 1626, died 1679. Though this painter occupied quite an original position in art, yet the fact that many of his works show an affinity to the masters just described, and especially to his friend Gabriel Metsu, renders this the proper place to introduce him. He first received instruction under Nicolas Knupfer; and afterwards, it is said, worked with Jan van Goyen, whose daughter he married. An extraordinary genius for painting was unfortunately co-existent in Jan Steen with jovial habits of no moderate kind.² The position of tavern-keeper, in which he was placed by his family, gave both the opportunity of indulging his propensities, and also that of depicting the pleasures of eating and drinking, of song, card-playing, and love-making, directly from nature. He must have worked with amazing facility, for in spite of the time consumed in this mode of life, to which his comparatively early death may be attributed, the number of his pictures, of which Smith enumerates 200, is very great. Besides his favourite subjects, rendered under the most multifarious aspects,—the

¹ A successful engraving of this is at the beginning of the 6th volume of Smith's 'Catalogue Raisonné.'

² See T. Van Westrheene's 'Jan Steen, la Haye, 1856.' Though the public has much to acknowledge in this work, yet I must own that the attempt to prove that Jan Steen led a sober life has failed to convince me.

Happy Tête-à-Tête; the Family Jollification; the Feast of the Bean King; and that form of diversion illustrating the proverb, "So wie die Alten sungen, so pfeifen auch die Jungen;" fairs, weddings,—he treated many other classes of representation, as, for instance, the Doctor's Visit to a young Girl; the Schoolmaster, with a generally very unmanageable set of Boys, &c. The ludicrous ways of children seem especially to have attracted him; accordingly he depicts with great zest the old Dutch custom on St. Nicholas' day, September 3, of rewarding the good, and punishing the naughty child; or shows a mischievous little race teasing the cat, or stealing money from the pockets of their, alas!—drunken progenitors. The folly also of the attempt to discover the secret of making gold is delineated by his brush with frightful truth. Only by way of rare exception does he assume a kindly domestic tone, in the manner of Maas: as for instance, in the picture of a Mother feeding her Child; and of a Poor Family saying Grace before their homely meal. On the other hand, he as seldom painted scenes which offend the sense of propriety. There is little to attract the eye in his representations of Fat and Thin families, in which he exaggerates the physical characteristics of each; and still less in his rather frequent illustrations of sacred and profane history—all of which, from the common life in which he clothes them, have the look of travesties.

Jan Steen is indubitably after Rembrandt the most genial painter of the whole Dutch school. His abundant feeling for invention, in which he far surpasses all other *genre* painters of the school, gives expression to inexhaustible humour, and boundless high spirits and fun; while in every other quality—composition, keeping, colouring, impasto, spirited and yet careful touch—he yields, when he puts forth his whole strength, to none of them. Unfortunately he does not always do his best, and, on those occasions, sinks to a very low level. His heads become vulgar and repulsive caricatures, his motives exaggerated, his handling slight, and his colouring of a heavy and monotonous brown. His humour has made him so popular with the English,

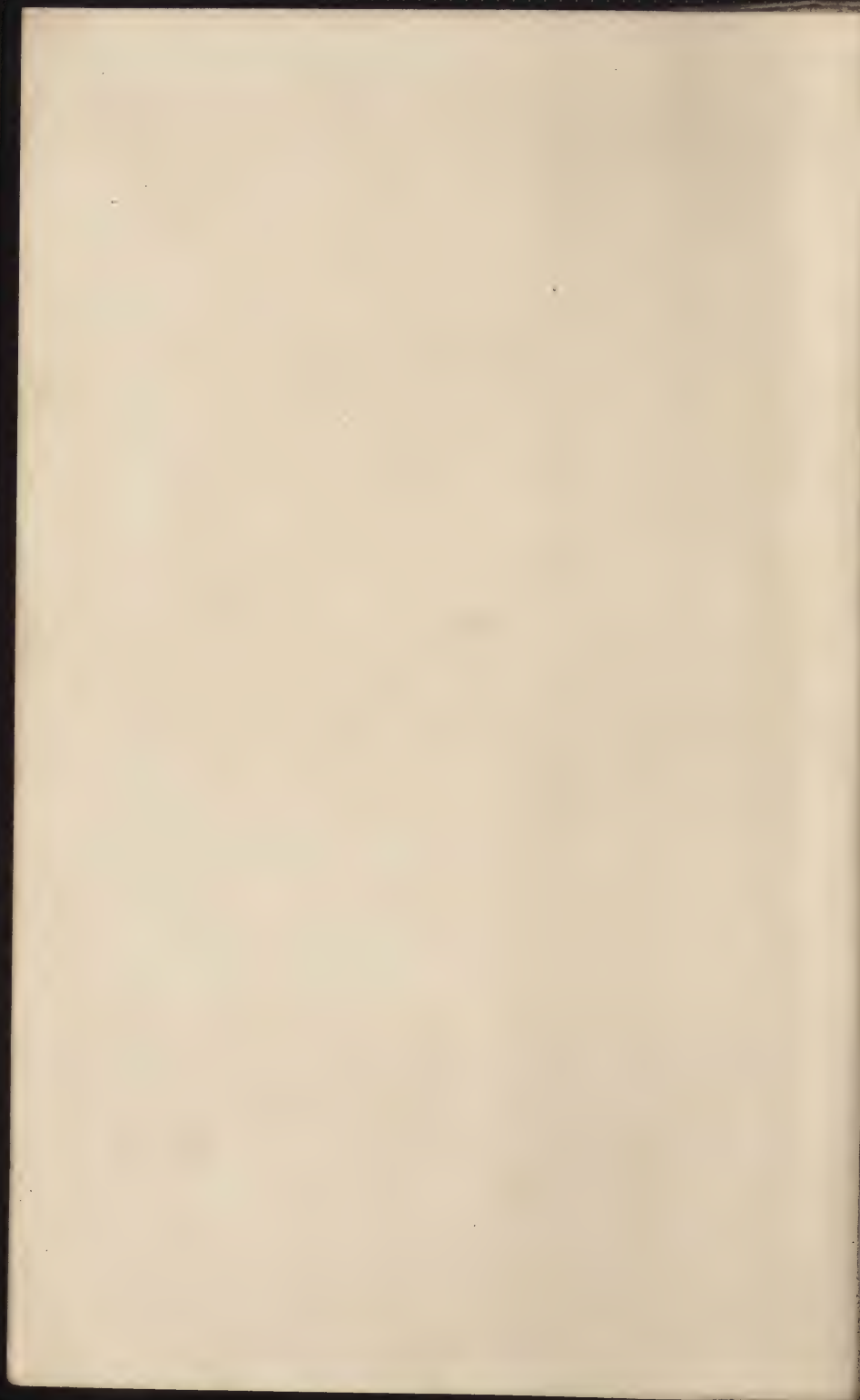
that at least two-thirds of his pictures are in their possession. Having described a large number of them in my 'Treasures of Art,' I can only specify a few here which are in the more accessible collections. In Mr. Baring's gallery are the two following:—the highly characteristic portrait of the painter himself seated in a chair, singing to his lute, with that inimitable expression of carelessness which turns everything into ridicule. The execution in an harmoniously broken tone is admirable.¹ A boisterous set of boys taking advantage of the nap of a corpulent old schoolmaster, to play every kind of trick: one of them has put on his spectacles. Execution and invention are here alike exquisite. Lord Ashburton's collection contains—a jovial party in an ale-house, the painter among them. The warm sunlight seen through the open door is carried out through the whole picture, with admirable truth and delicacy. How thoroughly he could render the effects of open airlight is seen in his *Nine-pin Players*, which is composed with the most refined taste for the picturesque. I subjoin also the most important Jan Steens in continental galleries, where he occurs but seldom. In the Hague Gallery, No. 156, are the painter and his family personifying the proverb, "Wie die Alten sungen, so pfeifen auch die Jungen." The good-humoured gaiety which prevails here is very attractive, and the chiaroscuro admirably executed. In the same gallery, No. 157, is a party of twenty persons eating oysters, called a *Representation of Human Life*, see woodcut. For humour of the heads, artistic composition, striking effects of light, and an execution which approaches that of Metsu, this may be considered the *chef-d'œuvre* of his many pictures of this class. No. 160—a *Menagerie*—proves that in transparency of pure sunlight, even Peter de Hoogh does not surpass him. The trunk of the tree with the peacock shows, at the same time, how accurately he rendered such subjects. Of his various sick-rooms, No. 161 is one of the finest. The action of the sick girl looking round is of rare truth

¹ A good engraving of this picture forms the title-page of the fourth volume of Smith's 'Catalogue Raisonné.'



THE REPRESENTATION OF HUMAN LIFE.

By John Albert. In the Museum of the Louvre.



and grace; the keeping in a cool harmony masterly; and the modelling of every part perfect. In the Amsterdam Gallery are the following:—A young lady feeding a parrot, while a young couple are playing tric-trac. No. 300: this picture exhibits a delicate taste in arrangement, a clearness and depth of warm tone approaching Ostade, and a solid execution. Of less transparency and solidity, though a good specimen of his representation of St. Nicholas' day, is the picture No. 302. The joy and grief of the children, and the sympathy of the parents, are most lively given. In the Vienna Gallery is a picture, dated 1663, in which reading, caressing, sleeping, and, on the part of the painter himself, violin-playing are going on. It abounds with fun, is of brilliant lighting, and very clear colouring. For size,—4 ft. 6 in. h. by 6 ft. w.,—as well as for dramatic feeling and equably carried out execution, the Wedding Contract, in the Brunswick Gallery, is one of his most remarkable pictures. Perhaps the most successful of all his pictures, representing the Feast of Beans, is No. 576, in the Cassel Gallery, dated 1688. A boy has been chosen King of the Beans, and the whole picture teems with most amusing incidents, executed with as much spirit as care. As a specimen of his historical pictures, I will only instance the Marriage of Cana, at the Duke d'Arenberg's, Brussels. It is not only the best picture of this class, but may be considered for size, number of original groups, and delicate carrying out, one of the master's most notable works.

A peculiar cluster of masters, belonging to the Dutch school, is formed by the minute painters, at the head of whom is GERARD Dow.¹ However careful in execution were such painters as Terburg, Metsu, and Netscher, yet Gerard Dow and his scholars and imitators surpassed them in the development of that technical finish with which they rendered the smallest detail with the most marvellous truth.

GERARD DOW was born at Leyden on the 7th April, 1613,

¹ I follow here the customary way of writing this painter's name, though he always signed himself "Dou."

died there 1680. He is one of those painters whose talent was very early evinced. He entered Rembrandt's school at fifteen years of age, and in three years had attained the position of an independent artist. He devoted himself at first to portraiture, and, like his master, made his own face frequently his subject. Afterwards he treated scenes from the life of the middle and lower classes; but rarely did he paint the upper classes. He took particular pleasure in the representation of hermits; he also painted Scriptural events; and in isolated instances still life. His lighting is frequently that of lanterns and candles. Most of his pictures contain only from one to three figures, and do not exceed about 2 ft. high and 1 ft. 3 in. wide, being often smaller. The richer class of compositions he only seldom treated. Subjects of animated action lay also beyond his sphere—nay, his pictures seldom attain even an animated moral import, and may be said to be limited usually to a certain kindliness of sentiment. On the other hand, he possessed in full measure his master's feeling for the picturesque, and for the most refined charms of chiaroscuro; in many cases also for power and transparency of warm colouring; combining with these qualities a rare truth of nature with a marvellous distinctness of eye, and almost unexampled precision of hand. Notwithstanding the incalculable minuteness of his execution, the touch of his brush is free and soft, and his impasto admirable. By the combination of these qualities his best pictures look like Nature herself seen through the camera-obscura. His works were so highly estimated in his own time, that the President Van Spiring, at the Hague, offered him 1000 florins a year for the right of pre-emption of his pictures. Considering the time which such finish required,¹ and the early old age at which he died, the number of his pictures—Smith enumerates about 200—is highly commendable. Very fine works by him are in the galleries of the Louvre, Amsterdam, Munich, Dresden, and St. Petersburg.

¹ Sandrart relates that, visiting Gerard Dow one day with Pieter de Laar, he admired the pains he had bestowed on a broomstick, on which Gerard Dow told him that he had three days' more work to do to it.

One very remarkable picture by him is the blind Tobit going to meet his son, in Wardour Castle, the seat of Lord Arundel.¹ This, more than any other work of the master, shows him to have been the scholar of Rembrandt. It is unusually well drawn for him, and carefully painted, though not so minutely as was his custom, in a harmonious tone. It is also of the unusual size of 3 ft. 3 in. high by 4 ft. 4 in. wide. His own small portrait in the Bridge-water Gallery also proves not only how he early attained mastery, but also that in that early time he imitated the manner of Rembrandt in portraiture. He is represented at about twenty-two years of age, in a brilliant golden tone, with a shadow cast by a cap over his face.² I now proceed to give a small number of his pictures which variously illustrate his style. In the Louvre are the following:—An old woman seated at a window, reading the Bible to her husband, No. 129. The feeling of peaceful domestic piety, and the striking effect of light, indicate the early Rembrandt-like time of the master. A cookmaid standing at an arched window, pouring milk into a basin, No. 125. This is one of the best among the many representations by the master of a similar kind, being of warm, sunny effect, and marvellous finish. A greengrocer woman behind the counter, with an old woman, a girl, and a boy—inscribed 1647, No. 123. Also a favourite subject with Gerard Dow, and one of the best for composition, and transparency of clear sunlight, of the many of this class, though in general keeping partaking already of his later cooler tone, is the Woman sick of the Dropsy, No. 121. This is unquestionably the chef-d'œuvre of the master. The grief of the patient's daughter, who belongs to the upper class, is very touching; the composition fortunate; the sunny lighting of rare transparency; and, considering both the size of the picture, 2 ft. 7½ in. high by 2 ft. 1 in. wide, and the age of the painter, then 65, of a finish which is perfectly marvellous. The following are in the Amsterdam

¹ This is doubtless the picture mentioned by Descamps as having been in the Bramkampf collection, and afterwards sent to England.

² A print of this is in the first volume of Smith's 'Catalogue Raisonné.

Gallery:—The Evening School, No. 67. Of his candle-light pictures—an effect rendered by no other master with such truth and finish—this is the most important specimen. The composition shows great feeling for the picturesque: a boy reproached by the master, and a girl spelling, are given with naïve truthfulness. The effect of the different lights is admirable, though the picture has obviously darkened much in parts. The chef-d'œuvre among his portraits is that of Pieter van der Werff, Burgomaster of Leyden, and his wife—full-length figures,—in one frame, No. 68. It is indeed difficult to say which is the more excellent—the well-sustained cool and clear general keeping, or the unspeakable minutia of details, which have none of the stiffness of over-finish. The general effect of the work suffers however by the dark and heavy tone of the landscape background by Berghem. In the Hague Gallery is a woman at an open window; next her a child in a cradle, at which a young girl is looking, dated 1658, No. 30—also a work of the first class. The expression of domestic peace is here combined with a surprising mastery of lighting, warmth and clearness of colouring, and tenderly felt execution. Of his small pictures, with only one figure, I may mention, finally, a young man with a violin, in the Bridgewater Gallery, which is unsurpassed in feeling for domestic ease, and amazing finish.¹

Among the scholars of Gerard Dow, FRANS VAN MIERIS, born at Leyden 1635, died 1681, takes the first place. His powers, like those of his master, were early developed, so that Gerard Dow bestowed on him the name of the Prince of his scholars. In chiaroscuro, impasto, and delicacy of execution he is not inferior to his master. He also often treats similar subjects: but in his preference for subjects taken from the higher classes of life we see the influence of Metsu; and, in a certain humour which occurs in some of his works, that of his friend Jan Steen. Although his pictures are generally very small, yet with their extraordinary minuteness of execution it is surprising that, in a life extended only to forty-six years, he should

¹ 'Treasures,' &c., vol. ii. p. 43.

have produced so many: Smith cites about 140. The Munich Gallery is most rich in his masterworks, then Dresden, Vienna, Florence, and St. Petersburg. The Louvre and England are on the other hand but ill-provided with important specimens of this master. The following pictures will suffice to give a due and complete estimate of him. I take them in the order in which they were painted. In the Vienna Gallery will be found—a doctor feeling the pulse of a sick girl, seated on her bed, with the Bible open on her lap, dated 1656. The heads show uncommon warmth of feeling; the lighting is striking, the harmony delicate, and, for him, cool; and the finish most tender. The date shows the painter to have attained the summit of his art at twenty-one years of age. A picture, dated 1660, in the same gallery, executed for the Archduke Leopold, and already favourably mentioned by Sandrart, is unquestionably one of his masterpieces. The scene is a shop, with a young woman showing a gentleman, who has taken her by the chin, various handkerchiefs and stuffs. The composition is attractive, the light but warm tone very clear, and the handling, in a fine impasto, of wonderful delicacy. The size—1 ft. 9 in. h. by 1 ft. 4 in. w.—is unusually large for him. In the Munich Gallery, Cabinets, No. 274, is a soldier, dated 1662; of admirable transparency and softness. Also, No. 287: a lady, in a yellow satin dress, fainting in the presence of the doctor.¹ In the Hague Gallery are—a beautiful boy blowing soap-bubbles, dated 1663. This is a charming little picture, of great depth of the brownish tone.² The painter and his wife, whose little shock dog he is teasing: very naïve and lively in the heads, and most delicately treated in a subdued but clear tone. In the Dresden Gallery are Mieris again and his wife, before her just-commenced portrait, No. 1401. This is one of his most beautiful pictures for composition, chiaroscuro, tone, and spirited handling. The companion, No. 1402, representing the atelier of the master, with an amateur looking

¹ There are two other examples of this picture.

² Another example of this picture also exists.

at a begun picture, while the painter stands by, is of less solid body.

Of his portraits, that at Florence in the Gallery of the Uffizi, representing him with his whole family, is the principal example: it is in a bright clear golden tone; some of the heads are, however, unattractive in expression. In the Dresden Gallery, No. 1400, is the well-known Tinker. In the conscientiously careful examination bestowed by the tinker upon a woman's kettle, and in her anxious suspense, a species of humour is evident which points to the influence of Jan Steen. The colouring is certainly harmonious, but less powerful than usual, the execution more free, and the painting less solid. Both as regards size—1 ft. 8 in. h., 1 ft. 11 in. w.—and artistic merit, this may be considered a chef-d'œuvre by the master. I only know one other work by him of similar importance and character, namely, the Charlatan recommending his specifics to an attentive auditory, in the Gallery of the Uffizi at Florence. Lastly, there are some small pictures of the rarest beauty in the Munich Gallery; viz. his own portrait with a wine-glass, Cabinets, No. 465, signed "F. van Mieris fecit. A.D. 1668, 19th May." The features breathe the utmost cheerfulness; the execution, in the purest golden tone, is admirable. Another picture represents boys; one beating a drum, another blowing a flute. Signed, "F. van Mieris, 1670."¹ The full light, the clear golden tone, the fine enamel, and the solid impasto, render this small picture, of only 6 in. h. by 5¼ w., a perfect gem. As admirable specimens of single figures of ladies in elegant attire, I may quote, in conclusion, one playing on the lute, No. 415, and two examples of another giving an almond to her parrot, Nos. 188 and 417, as the true originals of so many of the copies attributed to this master.

PETER VAN SLINGELANDT, born at Leyden 1640, died 1691. He never rose beyond a servile imitation of his master, Gerard Dow. While inferior to him in every other respect, he almost surpasses him in his exceedingly laborious execu-

¹ In spite of this signature, this picture, even in the latest catalogue (that of 1856), passes for the work of the far inferior Wilhelm van Mieris.

tion of detail. The highest praise that can be accorded him is that his pictures are often mistaken for those of his master. In most of them we only acknowledge an indisputable yet spiritless industry, so much time being spent on a single work that Smith's Catalogue only enumerates about 60 specimens of his art. His chef-d'œuvre is the portrait of the famous Dutch scholar Meerman, with his family around him, now in the Louvre, No. 486. The arrangement is happy, the heads have much individuality, the colouring is clear, and the execution throughout such as to make the fact of his having laboured at it for three years easily conceivable. A picture in the Museum at Amsterdam, representing a violin-player in a kitchen accompanying the singing of a youth and of another man, near whom are a woman and a boy, is well conceived, but cold and hard in colouring. A Tailor's Workshop, in the Munich Gallery, Cabinets, No. 269, closely resembles Gerard Dow in brilliancy of light, in body of colour, and in laborious treatment, but it is colder and less harmonious in colour, as well as weaker in drawing. A woman busy sewing, seated at a window, with a child in a cradle near her awake and looking at her, is in the same collection, No. 285. This is undoubtedly one of this master's best works, being agreeable in feeling, striking in lighting, clear in its deep chiaroscuro, warm in colour, and tenderly fused in execution. Another picture exactly similar in subject and equally admirable is at Buckingham Palace, together with a pendant, in every respect worthy of it, representing a mother nursing her child. But the *ne plus ultra* in point of execution is a kitchen, in which a man is offering partridges to the cook, painted in the year 1685, now in the Bridgewater Gallery; yet here the heads want spirit, and the colouring is heavy and cold.¹

GODEFRIED SCHALKEN, born at Dort 1643, died at the Hague 1706. He was first instructed by Samuel van Hochstraeten, and next by Gerard Dow, under whom he made so much progress as to leave his studio with the reputation of being one of his best scholars. This painter

¹ 'Treasures,' vol. ii. pp. 8 and 44.

visited England, and while there executed small portraits with much success; for instance, that of King William III. But his more frequent subjects were scenes from common life, and generally by candlelight, while he occasionally attempted, though less satisfactorily, to paint Scriptural subjects. In these his heads are of a very jejune and insignificant character. In his earlier genre pictures he approaches very near to Gerard Dow, but on the whole, and as regards his later manner, he is far inferior to him in truth of feeling, force of colouring, and especially in impasto. At present the greater number of his works representing effects of artificial light appear untrue and crude, from the circumstance of the flame having become too white and the reflection brick-red. Occasionally Schalken painted figures the size of life. Smith's Catalogue enumerates about 127 of his works. The best known to me in the continental collections are—in the Gallery at Vienna, a girl placing a candle in a lantern, and three men at cards: true and sweet in feeling, clear and correct in lighting, and very carefully executed in an admirable impasto. In the Dresden Gallery, No. 1480, an artist lighting up the bust of a Venus: very tender and fascinating in its effect of light. At Munich, No. 296, a youth trying to blow out the taper held by a laughing girl: this is on a larger scale than usual; expressive in its motive, and more than commonly true to nature. In the Louvre, No. 479, Ceres with a torch seeking Proserpine: it must be allowed that Ceres looks like a mere commonplace cheerful girl, but the lighting is true and delicate. In the Amsterdam Museum, two pictures—a man smoking, No. 283; and a girl putting a candle into a lantern, No. 284: in both these very delicate works we are struck by the too great whiteness of the flame. Of daylight effects by Schalken, I can only commend one in the Amsterdam Museum, No. 286, a picture representing a boy eating an egg, for the great delicacy of its handling; and in the Berlin Museum, No. 837, that of a boy fishing, for its naïveté of feeling. Among his portraits that of King William III., by artificial light, in the Museum at Amsterdam, No. 282, proves that he could succeed in full-lengths.

With regard to his Scriptural subjects it may suffice to notice his Wise and Foolish Virgins, in the Gallery at Munich, executed in the year 1700. The heads here are very insipid; the lighting, owing to its brick-like tone, untrue. In England the three pictures of highest merit that I know by this master are—a pretty girl with a candle; the artist himself, who is assisting at a family concert; and “*Le Roy détroussé*,” at Buckingham Palace.¹

The following painters, although only imitators of Gerard Dow, are best placed here:—

DOMINICUS VAN TOL.—This painter not only imitated Gerard Dow so closely in class of subjects, colour, and technical qualities, but also in expression of heads, that his pictures are frequently attributed to that master. He is, however, emptier in forms, less intelligent in expression, and generally colder in colour. One of his best works, three children amusing themselves with a cat and a mousetrap, is in the Amsterdam Museum, No. 311. Of two others, an old man, No. 1324, and an old woman, No. 1325, in the Dresden Gallery, the first is remarkable not only for great finish, but for powerful and warm colour. All three pictures are signed.

JOHAN ADRAEN VAN STAVEREN.—He painted old men, hermits, and old women, in the style of Gerard Dow. He is also very finished, but stiffer in his figures, and less spirited in his treatment, than Van Tol. A hermit of this class, signed, is in the Museum at Amsterdam, No. 294.

EGLON VAN DER NEER, born 1643, died 1703. He was the scholar of his father, the celebrated Artus van der Neer, but he formed himself upon the model of Netscher and Frans van Mieris, his favourite and most successful subjects being elegantly attired ladies engaged in some domestic avocation. In his historical pieces he is less happy. He also frequently executed the figures in the pictures of other masters with much skill, and was successful in portraits. Later in life he painted many landscapes, which are very neat, but trivial in treatment. His genre pictures are so rare that Smith has only been able to indicate 43 by him.

¹ ‘*Treasures*,’ vol. ii. p. 8.

The fine taste of his compositions, which pervaded also all his details, his feeling for harmony, and the melting delicacy of his execution, entitle him to rank with the masters he chose for his models. In his flesh-tints a tender brownish tone prevails, which is rather too monotonously repeated, and which, generally speaking, shows fewer glazing tints than were used by his favourite painters. The best pictures by him with which I am acquainted in the galleries of the Continent are—a lady in white satin tuning her lute, in the Munich Gallery, Cabinets, No. 364: the picture is unusually large for him, taken in full light, and very warm and harmonious. Another picture of the same subject, and also a lady playing on the lute, are in the Dresden Gallery, Nos. 1483 and 1404: the latter, a work of peculiar beauty, is there erroneously attributed to Frans von Mieris. A not very attractive specimen of his treatment of Biblical subjects is afforded by Esther before Ahasuerus, in the Gallery of the Uffizi at Florence; there, also, two of his landscapes may be seen. Upon the whole, the two most important of his known pictures are a gentleman and lady at a repast, waited upon by a page, with another couple arm in arm in the background; this is in the collection of H. T. Hope, Esq.; also, a young lady washing her hands, while a maid tries to keep back a gentleman who is pushing his way into the room; signed and dated 1675, in the collection of F. Heusch, Esq., London.¹

ARY DE VOIS; born 1641, died 1698; scholar of Nicolas Knupfer and Abraham van den Tempel. He belongs to the painters of minute finish, and distinguished himself by an animated conception, warm and clear colouring, and by an execution that at times approaches that of Frans van Mieris. His favourite subjects were half-length figures, either engaged in some particular act, as, for instance, a jolly old fisherman with a glass of beer, No. 348,—a man with a wine-glass and violin, No. 349, in the Amsterdam Museum,—and a man smoking, in the Dresden Gallery,

¹ 'Treasures,' vol. ii, p. 253.

No. 1463; or represented as portraits, such as those of a painter and a merchant, in the Louvre, No. 252 and 251. Occasionally, however, he painted landscapes with nude figures, in the manner of Poelemborg; as, for instance, one in the Dresden Gallery, No. 1462, dated 1666; and one in the Berlin Gallery, No. 498, dated 1678.

JAN VERKOLIE; born 1650, died 1693. Although a scholar of Jan Livens, he belongs entirely to the painters of high finish, and painted both genre pictures and portraits in their style. He composed with some taste, drew tolerably well, and has a warm and clear colouring. His execution is also tender and soft; but his treatment of heads is generally lame and ineffective. In the larger galleries I know only one of his works, viz. in the Louvre, No. 547, representing a mother with a child in swaddling clothes, with a maid bringing a cup. The imitation of Slingelandt is evident here; dated 1675. He also executed, both from his own designs and from those of other masters, a series of mezzotint engravings.

I now proceed to consider a small group of painters, whose peculiar province is the delineation of scenes from military life—such as guard-rooms, combats, and especially encounters between infantry and cavalry, the horses of the latter being somewhat clumsy. In costume and other particulars they afford us the most faithful representation of scenes from the Thirty Years' War. Occasionally also they give us pictures of social life, both in and out of doors. These artists are very animated in conception; they draw well, and are extremely careful in execution. At the same time their colouring is often rather heavy, their outlines hardish, and their touch rather dry.

ANTON G. STEVENS, named PALAMEDESS; born 1604, died 1680. He was in all probability his father's scholar. We seldom meet with him in galleries. In the Berlin Museum are two specimens, No. 817, Soldiers demanding Booty from Peasants, signed "A. G. Palamedes;" and, No. 982, Cavalry attacking Infantry, merely signed "Palamedes, 1680." In the Frankfort Gallery is a jovial party, No. 225. This mas-

ter also painted occasionally animated and well-coloured portraits of the size of life: as, for instance, that of a young girl, bust size, in the Berlin Museum, No. 741; and that of a painter, dated 1650, in the Museum at Brussels, No. 151.

PALAMEDES STEVENS, named PALAMEDESS; born 1607?, died 1638?; brother of the above, and, like him, probably the scholar of his father. He devoted himself principally to subjects of combats in the same style. To judge from a picture in the Vienna Gallery, signed "P. Palamedes, A. 1638," he was inferior to his brother.

A. DUC. This is the inscription on a small picture in the Vienna Gallery, which represents a lady and gentleman imploring compassion from infantry officers, and which proves that this otherwise-unknown master was a faithful and, in composition, a very energetic and animated imitator of the style of Palamedes. The picture of a kneeling peasant asking his life of a soldier, in the Dresden Gallery, No. 1411, is of equal merit.

JAN LE DUCQ; born at the Hague in 1633, died in 1695. This better-known master differs entirely from the above-mentioned painter in style. Though, according to the generally-received opinion, the scholar of Paul Potter, he attached himself entirely to the manner of the Palamedes, whom, however, he far surpassed in the harmony of his generally cool keeping, in the truth of his heads, and in delicacy of touch. The Munich Gallery possesses two very good pictures by him—a Guard-room, and Soldiers playing at Cards, Cabinets, Nos. 339 and 340; another, and still more important work in aim and execution, representing Swedish officers in a peasant's house, is in the Berlin Gallery, No. 864. That he also painted portraits with great delicacy on a small scale is evinced by two likenesses of the same person in the Dresden Gallery, Nos. 1409 and 1410. In his ten very skilful etchings¹ this artist appears to us in quite a different point of view. Eight of these, executed in the year 1661, represent a

¹ Bartsch, vol. i. p. 199.

series of dogs, the ninth containing two dogs. The largest of them, No. 9, represents a shepherd pursuing a wolf who has stolen one of his sheep.

A large number of spiritless and coarse paintings are attributed to both the Palamedes and to Jan le Ducq.

I next consider another group of genre-painters, who almost exclusively confined themselves to the representation of the humbler classes of life — namely, of peasants and mechanics, generally during their hours of recreation, eating, drinking, playing, and dancing, and occasionally, also, quarrelling. These comprise interiors and out-door scenes. Sometimes, however, these masters give us pictures of lawyers with their clients, of alchemists, or of a schoolmaster with his pupils. If inferior to the painters of what we may term conversation subjects in delicate execution of detail, they make ample amends by a freer and very spirited treatment, and a more than ordinary perfection of chiaroscuro, generally of warm and harmonious character.

ADRIAN BROUWER; born at Haarlem 1608, died at Antwerp 1641. He was the scholar of Frank Hals, and acquired from him not only his spirited and free touch, but also his dissipated mode of life; in consequence of which he died young. His pictures, which for the most part represent the lower orders eating and drinking, and also frequently in furious strife, are so true and life-like in character as to lead to the belief that this master painted from scenes of his own experience. They display a singular power of keeping, a delicate and harmonious colouring, which inclines to the cool scale, an admirable individuality, and a *sfumato* of surface in which he is unrivalled, so that we can well understand the high esteem in which Rubens held the powers of this artist. Owing to his mode of life, and to its early close, the number of his works is not large, and they are now seldom met with. No gallery is so rich in his pictures as that of Munich, which possesses nine, six of which are his masterpieces. A party of peasants at a game of cards, Cabinets, No. 199, affords an example of the brightness and clearness of those cool tones in which he evidently be-

came the model of Teniers. Spanish soldiers throwing dice, Cabinets, No. 207, is equally harmonious, in a subdued brownish tone. A surgeon removing the plaster from the arm of a peasant, Cabinets, No. 262, see woodcut, is not only most masterly and animated in expression, but is a type of his bright, clear, and golden tone, and is singularly free and light in touch. Card-players fighting furiously, Cabinets, No. 273, is in every respect one of his best pictures. The momentary action in each figure, all of them being individualised with singular accuracy, even as regards the kind of complexion, is incomparable, the tenderness of the harmony astonishing, and the execution of extraordinary delicacy. A village barber dressing the wounded foot of a peasant, No. 527, affords an admirable example of reddish harmony and melting beauty of touch. The Dresden Gallery also possesses a small but excellent picture of a fray by him, No. 1147. He appears, too, under an unusual aspect in his picture of a swineherd, in a warm evening landscape, in the collection of Mr. Munro, in London. Another picture of exquisite beauty, a sleeping peasant, belongs to the collection of the Marquis of Hertford. He has also left a very spirited etching of this subject, executed with a forcible point; and the same praise applies to some other plates, half figures, though astonishingly vulgar in feeling.

The greatest name, however, among this group of painters is that of ADRIAN VAN OSTADE; born at Lubeck in 1610, died at Amsterdam 1685. But, though he too was a scholar of Frank Hals, it is evident that the works of Rembrandt were the objects of his admiration, and that to his study of that master may be ascribed the warm and clear colouring, and the perfection of chiaroscuro, which led to his being aptly called the Rembrandt of genre-painters. Like him he was utterly without the sense of beauty of form or grace of movement. His figures, even of children, are ugly in feature and short in stature.

Although the fact that his pictures seldom represent anything more sympathetic to the mind than scenes of low comfort and enjoyment deprives them of any moral interest,



SURGEON REMOVING THE PLASTER.

Painted by Adrian Brouwer In the Munich Gallery

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yet they afford a striking proof that works of art, in spite of great deficiencies, may yet, if only possessing excellences of one class, offer high attraction to the cultivated eye; the excellences of Ostade consisting, namely, in genuine feeling for nature, picturesqueness of arrangement, harmony of colour and chiaroscuro, and extraordinary technical mastery. This master, however, varies greatly in the colouring of his pictures, especially in his flesh-tints. Sometimes, and especially in his earlier manner, we find a light golden tone of extraordinary clearness. At a later period this golden tone, while equally clear, becomes rather redder; thus harmonising with the generally warm and deep violet of his dresses. In his latest pictures the reddish tone becomes colder and the shadows less clear. Of his numerous works, which Smith reckons at about 385, a large number, and those of the best class, are in England. Of these and of others to be found on the Continent, more especially in the galleries of the Louvre, of Dresden, Munich, and the Hague, I shall only enumerate a few, and, as he had the good habit of dating most of his pictures, in their chronological order. In the Berlin Museum, No. 855, is a picture of a man playing the hand-organ before a cottage, to the evident merriment of a party of country people. It is signed, and dated 1640, the earliest date I know by him. The clear, golden, and varied tone of the heads, and the broad, soft, and, here and there, almost sketchy treatment, show that by his twenty-third year the master had fully developed his powers in such works. The diminutiveness of the figures only, in comparison with the house, give evidence of a certain immaturity. In the Munich Gallery, Cabinets, No. 286, dated 1647, is a picture of peasants in a village tavern, some amusing themselves by dancing, others laughing at a dog licking a pan. The depth and clearness of the reddish golden tone, the richness and abundant details of the animated composition, render this picture peculiarly attractive. Four persons playing at cards, with others in the background; dated 1648; in the collection of Thomas Baring, Esq. Here the golden tone is more Rembrandt-like, and the chiaroscuro, impasto, and execution, all admirable. A company entertained with violin-

playing and singing. This picture is in Buckingham Palace, and bears date 1656. The lively, reddish-golden tone of the sunset contrasts here charmingly with the deep clear chiaroscuro of the room. A rural fête, with dancing, cooking, love-making, &c., dated 1659, is in the collection of R. Heusch, Esq., London. In richness of composition, felicitous grouping, alternate massing of light and shade, power and clearness of reddish-gold flesh-tones, as well as in size, this is one of this master's principal works.¹ Five peasants round a hearth; five others in the background, dated 1661, are in the Van der Hoop collection in Amsterdam. This is somewhat cooler in general tone, but with great clearness of chiaroscuro, and very carefully executed. A schoolmaster threatening one of his scholars with the rod, dated 1662, is in the Louvre. In point of the combination of the dramatic character and of the clearest golden tones with a solid impasto and deep chiaroscuro, this is one of the master's highest efforts. A party in the enjoyment of music, drinking, and smoking, dated 1662, is in the Museum of the Hague. This is happy in composition, and with a peculiar fascination in its subdued chiaroscuro. In style and excellence this picture is nearly rivalled by another party in the Dresden Gallery, bearing the same date, No. 1219. One of his greatest chefs-d'œuvre as regards lighting, as well as warmth, depth, and clearness of tone, is the Artist and his Easel, No. 1218, in the same Gallery; dated 1665. A countryman looking with delight at his child, who is playing with a doll on its mother's lap, is in Buckingham Palace; dated 1668. The pleasing nature of the subject, and the warm light that falls through a large window, render this one of Ostade's most attractive pictures. In the Bridgewater Gallery is a lawyer reading a document. Near him, full of expectation, is the client, with a present of game; dated 1671. Of his many representations of this subject, this is one of the finest. Apart from the interest of the subject, this picture is attractive from the great animation of the lawyer's head, and the singular clearness and

¹ 'Treasures,' vol. ii, p. 253.





THE ITINERANT FIDDLE.

By Adrian van Oude. In the Hague 1850.

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warmth of the flesh-tones. Country people listening to a fiddler, in front of a house (see woodcut); dated 1673; in the Museum of the Hague. This is very felicitous in composition, and also in the alternation of the clear and cool tones with those of the warm, bright sunlight. A view of a village, enlivened by thirteen small figures; dated 1676; in Lord Ashburton's collection. This small picture, only 9 in. h., and 1 ft. w., shows in the depth of its cool chiaroscuro, and in the lightness and tenderness of its touch, that this master, then in his sixty-sixth year, was still in full possession of all his artistic powers. When we consider the large number of his drawings, many of them in water-colours, as also of his etchings—Bartsch enumerates fifty of the latter¹—we can but marvel at his industry. His greatest achievements as an etcher, in which art he equally shows his feeling for the picturesque, and his skill in lighting, date probably from the year 1647 to 1648. At all events his best etchings bear those dates.

ISAAC VAN OSTADE; born 1617 (?), died 1654 or 1671 (?); brother and scholar of Adrian van Ostade. In his earlier years, following the example of his brother, he treated interiors of peasant life, pictures which are but little prized. He first appears in his own peculiar style in village scenes, animated with figures of men and animals. These evince delicate feeling for the picturesque in composition, good drawing of details, great truth of nature, uncommon power, warmth, and fulness of colour, and finally an admirable impasto. Generally speaking, his local flesh-tones, while equally clear as those of his brother, are more inclined to yellow, while his shadows approach a dark brown; his forms are also more sharply defined, and less melting. The number of works he executed is estimated by Smith at about 112. As the English were the first to recognise the great merit of this master, proving their high estimate by giving large sums for his works, the greater number, and with few exceptions the best, are to be found in England. They are comparatively rare in the galleries

¹ 'Le Peintre Graveur,' vol. i. p. 347.

of the Continent.¹ Owing to a certain monotony in the style of this master, a few specimens will suffice to make us acquainted with him. In the Louvre is a carrier refreshing himself and his white horse at the door of a village tavern, No. 377. This picture displays unusual power of colouring. The somewhat hard making out of the forms shows that it belongs to the artist's early period. A tavern-keeper waiting upon a travelling-party, who are halting with carriage and horses, No. 376. This is a rich picture, of great energy of tone and touch. Figures skating and sledging on a frozen canal, signed with the master's name, No. 378. The composition is very happy, the lighting singularly clear, the chiaroscuro admirable, the flesh-tone warm and bright, and the handling broad and soft. Of equal merit is a much smaller picture in the Amsterdam Museum, No. 229, where two travellers with a white horse are represented halting before a rustic tavern. Of the pictures by this master in private collections I only notice two: Travellers and villagers before a tavern lighted by the evening sun, in Lord Ashburton's collection,—in richness, effect, impasto, and size, this is one of this master's chefs-d'œuvre; and a large winter-landscape, with figures and sledges on a frozen canal, in the collection of Thomas Baring, Esq. This picture belongs to the artist's best period. It has much clearness and power of colouring, fine aerial perspective, and a masterly breadth of treatment.

Besides Isaac van Ostade, there are two other painters who, though occupying an inferior position, may be mentioned as scholars properly speaking of Adrian van Ostade.

CORNELIS DUSART. According to the signatures on his works, this painter must have attained his maturity in 1650. He was a faithful imitator of his master, and often approaches him in power and warmth of colouring and in the clearness of chiaroscuro. He selected for his favourite subject the representation of most unrestrained and vulgar merriment. In his heads he generally degenerated into

¹ In these the pictures of a very weak, and to me unknown master, are often erroneously attributed to Isaac van Ostade.

caricature, and his positions are extravagant. One of his best works, dated 1653, and representing a fish-market, is in the Museum at Amsterdam, No. 75. Of those in England I may mention, a family assembled round the hearth, in the collection of Thomas Baring, Esq. Dusart also produced 16 spirited etchings, after the manner of his master, one of which bears date 1695; showing that he was then still in full force. He also executed 35 plates in mezzotint.¹

CORNELIS BEGA, born at Haarlem 1620, died 1664. He treated the same class of subjects as his master, but differed from him in manner of conception, as in most other respects. He was a better draughtsman, and had more sense of beauty; but, on the other hand, he was far inferior in feeling for colour and chiaroscuro. His flesh-tints are generally cool and reddish, and the rest of his colours have a heavy tone. He used but few glazing tints, and his execution is smoother than his master's. One of his best works—a village fête, with music, singing, and drinking—is in the Amsterdam Museum, No. 17. For him it is particularly warm in colouring. His usual cooler tone is represented by a careful and expressive work in the Louvre, No. 13. The subject is a peasant and his wife at a table. Bega also etched 37 plates, with a coarse but firm point.²

ANDREAS BOTH, born 1609, died 1650. He closely resembles the painters above named, and often treats subjects in the taste of Isaac van Ostade. The figures and animals in the landscapes of his brother Jan Both are invariably by him, but he occasionally painted entire pictures, which show skill in invention, warm, clear colouring, and free handling. A good picture by him—a Carrier driving past a Tavern—is in the Dresden Gallery, No. 1214. His ten etchings, representing hermits, pilgrims, and peasants carousing, show a vulgar, realistic taste in invention, and are lightly executed, with a coarse point.

HENDRIK MARTENZ ROKES, named ZORG, born at Rotterdam 1621, died 1682. Although reputed a scholar of Teniers,

¹ Bartsch, in 'Le Peintre Graveur,' mentions twenty-four plates; vol. v. p. 467; to which Weigel adds eleven.

² In Bartsch, vol. v. p. 233, the number of his etchings is given at thirty-five, to which Weigel adds two.

he belongs in many of his pictures, as Smith correctly observes, far more to the school of A. van Ostade; while in others again the influence of Brouwer is unmistakable. His works represent the same subjects as those of this master, and show a genuine feeling for nature, taste in composition, good drawing, and most careful execution. The colouring is warm and harmonious, yet, at the same time, heavier and duller than that of Brouwer, the execution drier and more fused. One of his best pictures, in point of colouring, is a Fish Market, in the Van der Hoop collection in Amsterdam. A kitchen scene, in the Louvre, No. 421, and fishermen and a cook, in the Dresden Gallery, No. 1327, are good specimens. Admirable, too, and nearly allied in harmony to Brouwer, are a Peasant Family, in the Louvre, No. 421, and a Tavern Interior, No. 457, in the Munich Gallery. The picture by him in England best known to me is an Alchymist, dated 1643, in the collection of Mr. Henderson, London.

CORNELIS SACHTLEVEN, born at Rotterdam 1612, and still living in 1682, treated for the most part subjects similar to those of the two Ostades, and has much merit for truth of conception, and carefulness of execution. But his colouring is heavy, dull, and generally cold, and his treatment meagre and dry. He is fond of poultry, and renders them with marvellous fidelity. In other animals he is, generally speaking, feeble. Two pictures, an Interior and Exterior of a Peasant's House, are in the Dresden Gallery, Nos. 1131-33. Occasionally, too, he painted still-life, of which the same gallery affords specimens, Nos. 1134 and 1135, and another, No. 1220, especially, which passes for a work by Adrian van Ostade. A good picture by him, dated 1682, is in the Cologne Museum—a Concert of Cats, with an Owl for leader. Sachtleven also etched a clever series of plates. In many of them, *i. e.* in the Five Senses, he evinces a rough humour akin to that of Callot. Here, too, amongst a series of animals, the poultry deserve to be particularly distinguished, and next to them in merit comes a large monkey.

EGBERT VAN DER POEL, born at Rotterdam, flourished about

1650. Although this master is especially the painter of conflagrations, yet he frequently treated other subjects in the style of Adrian van Ostade. His pictures are very unequal. In the best of them he displays something pleasing in composition, clearness and truth in his warm colouring, and a spirited touch. A picture of this kind is in the Louvre—Peasants before their cottage-door, No. 381. The interior of a house with a woman cooking a fish, and a little girl, dated 1646, in the Museum at Amsterdam, No. 236, is also one of his best efforts. The two best of his conflagration subjects, dated 1654, are the Explosion of a Powder-magazine at Delft, also in the Amsterdam Museum, No. 237, and the view of the town of Breda after the fire, in the collection of Mr. Henderson, London. But the greater number of his scenes of this class are rude mechanical works, of crude and untrue effect.

JAN MOLENAER, who flourished between 1625 and 1660, occupies a tolerably independent position. His pictures, representing peasant life, in interior and open-air scenes, have much animation, and often a felicitous humour. His colouring is also warm and clear, his handling of great facility. A Ballad-singer entertaining a group in the open air, in the Berlin Museum, No. 946, is a very favourable specimen of this master's style. Occasionally, too, he painted winter landscapes, of singular power, truth, and clearness. A good example is in the collection of G. Field, Esq., London.¹ Bartsch² notices a very rare plate by him, which, though executed with a delicate point, is but of moderate merit. In the collection of engravings in the British Museum there is a party of peasants in the open air, after the manner of Isaac van Ostade, which is far cleverer, and more powerful in handling.

REGNIER BRAKENBURG, born 1650, died 1702. He was the scholar of Hendrik Mommers, and applied himself to the representation of scenes from low life, generally taken in the open air. The influence of Adrian van Ostade is evident; whom he nearly equals in the powerful colouring of

¹ 'Galleries and Cabinets,' &c., p. 193.

² 'Le Peintre Graveur,' vol. iv. p. 5.

his best pictures, though he is always inferior in clearness. He is broader and less certain in his forms, but weaker in modelling, and more fused in execution. Among the Continental galleries I only know two pictures by him at Vienna—a party of jovial peasants, and the Festival of the Beans—dated 1690, both good works; and one in Berlin, a Village, with people listening to a Ballad-singer, No. 942. In England we have two admirable specimens—Artists' Studios—both at Windsor Castle.

ADRIAN VAN DER WERFF, born 1659, died 1722. This famous painter stood at this epoch quite alone in the Dutch school. While all others devoted themselves to a healthy and natural realistic tendency, and developed it in various directions with highly pleasing and original results, he, on the contrary, adhered to the pursuit of the ideal. He presents us, accordingly, with mythological or Biblical subjects, conceived with the utmost beauty and elegance of form, and executed with that wonderfully finished smoothness of touch which he had learnt from his master, Egdon van der Neer. From him, too, he had acquired a power of realistic conception, and various works by him executed in this feeling show a happy invention, animation, and truth, which prove that his talent lay peculiarly in that direction. He was led to the idealistic tendency, uncongenial as it was to him, by the pictures and the writings of Gerard Lairesse, and having further imbued himself with it by the diligent study of antique sculpture, without, at the same time, obtaining the deeper knowledge of the human form, or acquiring graces of action, he adopted in his ideal pictures a frosty feeling, and often a cold and heavy colouring; his flesh-tints, for instance, generally resembling ivory in hue and smoothness. His grouping, too, is usually tasteless and artificial, his heads empty and monotonous. His figures are for the most part on a small scale; however, as many minds will always be more attracted in a work of art by outward elegance of expression than by any deeper feeling, these pictures by Van der Werff were so highly admired by princes and men of fortune, that he found it impossible to execute all the commissions given him. His

greatest patron, however, was the Elector John William of the Palatinate. As the numerous pictures painted for him have, with the rest of the Dusseldorf Gallery, been moved to Munich, it is there that we have the best opportunity of studying this master. A specimen of the union of cold tastelessness of feeling with rare perfection of technical execution is afforded by No. 476, which represents the Elector and his Consort surrounded by allegorical figures of the Arts. I shall content myself with mentioning in addition, an *Ecce Homo* of the year 1698, No. 48, as his greatest composition. Here the ivory tone of the flesh is particularly conspicuous, and the shadows and ground more than usually dark. Also the celebrated series of sixteen pictures from the life of Christ, dated 1706-1714, Nos. 480-499. These are totally devoid of moral interest, and for the greater part dark in general effect. It is only in the Adoration of the Shepherds that we see that he was capable of a warm and clear chiaroscuro. As one of his most successful mythological pictures, I may notice the Shame of Calisto, No. 513. The other continental galleries that possess notable works by him are those of the Louvre, Petersburg, Berlin, Dresden, and Amsterdam. The Cassel Gallery also has ten of his works, figures as large as life, in chiaroscuro, in which he by no means appears to advantage. As an example of his pictures of a realistic tendency, I may instance a Serenade given by some young people to their Grandmother, in the Munich Gallery, Cabinets, No. 383. The pleasure of the old woman and the joy of the children is very life-like in expression, the arrangement of the light true, the execution in a solid impasto, masterly. Van der Werff's works do not much appeal to the healthy love of nature proper to the English, and, accordingly, we find few of them in this country. I shall only mention two at Buckingham Palace. The one represents Lot and his Daughters, a well-known composition of singular warmth of colouring; the other, a Boy with a Sucking-pig and a Girl with a Kitten, a very pleasing picture in his realistic style. Considering the remarkably

delicate finish of his works, their number, stated by Smith at about 150, is very considerable.

I now pass on to those painters whose especial delight it was to represent the different relations in which man stands to that noble animal the horse; whether as regards its care and management in the stable, the field, and the riding-school, or its various uses for draught or saddle, war or the chace. Occasionally, too, other animals, both wild and domestic, come within the sphere of their delineation.

DIRK STOOP, born 1610, died 1686. He resided long in England, and also at Lisbon. His favourite subjects were battle and military scenes, in which he displays considerable power of invention and good drawing, though he fails in more delicate keeping, and is rather dry and hard in treatment. In the Berlin Museum we find the *Battle of Rosterey*, No. 876, dated 1651, and a *Turk with a grey horse*, No. 986. His etchings, executed with a powerful point, consist of a set of 12 plates, chiefly representing horses; also the journey of the Infanta Catherine of Braganza to England to become the wife of Charles II., the portrait of her when Queen, seven views of Lisbon, and Cromwell represented as a rope-dancer.¹

PIETER VAN LAER, born at Laaren 1613, died at Haarlem 1674 or 1675. He went early to Rome, where he was nicknamed BAMBOCCIO, on account of his singular shape. After residing there sixteen years, he returned to Holland and settled at Haarlem. He painted all kinds of scenes from rustic life, markets, feasts, robber-subjects; and more especially peasants occupied with their cattle. To a remarkable talent for composition he united much feeling for character in expression and action, added to which his drawing is good. His colouring is generally of a warm-brownish tone; sometimes very clear, but oftener rather heavy, and his execution broad and spirited. His landscapes prove that he lived in friendly intimacy with Claude and the Poussins. Pictures by him have now

¹ See Bartsch, '*Le Peintre Graveur*,' vol. iv. p. 91, and the Supplement by Weigel.

become rather rare. The most important which I am acquainted with, and one that affords a fine specimen of his peculiar merits, is a Mountebank exhibiting to a crowd the licence for his calling, in the Cassel Gallery, No. 426. Two other pictures there of Italian peasants, in the one case quarrelling, in the other drinking and dancing, Nos. 427 and 428, are also spirited, but too dark in their shadows. The Louvre possesses two pictures of equal merit—a Traveller at an inn, and a Shepherd's Family, Nos. 261 and 262. Amongst this master's pictures in the Dresden Gallery, Peasants playing at nine-pins, No. 1234, and a Peasant occupied with a grey horse, No. 1236, deserve mention, on account of their clear colouring and careful execution. Lastly, there is a picture by him in the Vienna Gallery, admirable for its spirited and rich invention, and clear, though cool, chiaroscuro.

P. van Laer also etched twenty plates, chiefly of animals, in a light and spirited style. His horses are not only heavy in form, but have, as Bartsch remarks, disproportionately thick legs.

JAN CORNELIS VERBECK, born of a patrician family, about the year 1603. He became a skilful landscape and animal painter, whose subjects were especially combats of horsemen, which he represented with great animation. He was also a good draughtsman. His colouring is forcible, but somewhat heavy; his execution careful, but rather hard in the forms; and his touch rather dry. His pictures are extremely rare in public galleries. I only know one, signed "J. C. Verbeck," in the Berlin Museum, No. 987, which gives a skirmish between Oriental horsemen in the neighbourhood of a fortress. He also etched a small number of plates with a light point—single figures and bust pictures in the style of Rembrandt—many of which are dated 1639. Bartsch notices them in the second volume of his work upon Rembrandt's etchings.

PHILIP WOUVERMANS, born at Haarlem 1620, died 1668. He was the scholar of Jan Wynants, from whom he acquired an admirable manner of treating the landscape portion of his pictures. In his figures, and especially in his animals,

it is evident that he took Pieter van Laer for his model, while the influence of Verbeek is also seen; but he soon outstripped both, and formed a style of his own, in which he has never been equalled. He treated the same subjects as P. van Laer, but with far more variety. Horses also play a much more prominent part; indeed, he almost always introduces a white horse for the chief mass of light. Occasionally, however, he painted landscapes and sea-coasts. Nay, in his earlier period, he sometimes treated Biblical subjects, though quite in the style peculiar to his sphere of art. His compositions invariably evince a delicate feeling for the picturesque; his figures and animals are well drawn and full of animation, although, in his second and third manner, his horses have a certain monotony. His general keeping is singularly tender; his touch unites great finish with equal delicacy and spirit. When we consider the amazing number of his works—Smith estimates them at nearly eight hundred, and those produced in the course of a comparatively short life—we feel that he must not only have exercised great industry, but great rapidity of execution. His pictures, as might be expected, differ much in value. In spite of the admirable qualities we have specified, the majority of them weary by the too frequent repetition of unimportant motives. On the other hand, a considerable number satisfy us completely, not only by the highest exhibition of the above-named excellences, but by a dramatic vivacity of no common character; such, for example, are his cavalry encounters, his combats between soldiers and peasants, and his robber onslaughts. His pictures also differ greatly, according to the epochs to which they belong. In those of his earlier manner the general brown tone, somewhat heavy race of horses, and more angular drawing of the figures, remind us of Pieter van Laer. Amongst them, however, are some very distinguished works. No gallery is so rich in specimens of this period as that of Dresden, with which, indeed, no other can compare in the number of his pictures. I give, as examples of his Scriptural subjects, the Annunciation to the Shepherds, No. 1282, which is painted in the purest golden

tone, and the Preaching of John the Baptist, No. 1316, which in energy of tone is nearly allied to Isaac van Ostade. A fight on a bridge, No. 1307, is a capital work in his own peculiar walk. But the largest and most remarkable specimen of art belonging to this epoch—a picture dated 1646, and representing two horsemen and a carriage halting before a house—is in the private collection of Herr van Loon in Amsterdam. In his second manner Wouvermans acquires a warmer, and at the same time generally clearer and more brilliant colouring. His horses are of slenderer proportions, his touch firmer and peculiarly melting. Admirable examples of this class are in different galleries. In the Museum of the Hague is the picture known under the name “Le Chariot de Foin,” No. 181, and a large battle-piece, No. 173, in which the figures are of unusual size and astonishing power; which leads us to assume that this picture, as well as one of similar style in the collection of the same Herr van Loon, was painted about the close of this second epoch, when he had attained his greatest perfection. In the Louvre are a Hunting Party on horseback, No. 567, and an attack by Polish cavalry, No. 573. In the Dresden Gallery the celebrated Stable, No. 1271, and an encounter of cavalry near a windmill, No. 1270. In his third manner, which he only adopted after the year 1660, he changes his warm tones for a cool and silvery effect, which, being carried out with a wonderful feeling for keeping, has a peculiar charm. At this time, too, his touch was remarkable for its tenderness. I mention the following as excellent illustrations:—In the Amsterdam Museum, No. 369, the well-known Hawking scene, noticeable as a specimen of the master’s delicacy and precision on a small scale. In the Louvre, No. 569, mounted huntsmen following a stag into the water; also the procession of the “Bœuf gras” through the city, No. 565. In the Dresden Gallery, a landscape with a lake, in the foreground a stag-hunt on horseback, No. 1304. In the Munich Gallery, huntsmen following the stag through a broad piece of water, No. 208: this is of rare harmony, clearness, and delicacy. A horseman dis-

mounted at a bridge, which leads over a small waterfall, No. 361, only 9 $\frac{3}{4}$ in. h., by 8 in. w., is a little gem for the beauty of reflected sunlight, and the lightness, freedom, and delicacy of touch. A battle between the Swedish and Imperial troops, No. 428. In the representation of momentary action, in the expression of a raging battle, and in precision of execution, this is a picture of the highest order. Unfortunately it is now partially injured by cleaning. The plundering of a village by soldiers, No. 442, companion-picture to the above-named, is striking in motive, not less admirable in finish, and in better preservation. The galleries of Petersburg, Cassel, and Vienna are also rich in Wouvermans' pictures. England, too, possesses a considerable number, and among these many of his best. I only know, however, in public galleries the six at Dulwich, which show the master fully, and greatly to his advantage as a landscape painter.¹ The sale of fish on the coast of Scheveningen is a singularly warm and clear picture in his first manner. Of his ten pictures at Buckingham Palace,² we may particularize that of two horsemen and a lady before a tavern, and the celebrated picture, "*Le Coup de Pistolet*," which in composition, as in delicate handling, is one of the finest of his works. In Lord Ashburton's collection we have another celebrated work, "*La Ferme au Colombier*." Here we see the silvery tone of his third style combined with unusual power.³

Wouvermans also etched a plate, representing a horse in profile, dated 1643. In drawing it shows an accurate acquaintance with the animal, but, as we can easily understand, little skill in treatment.⁴ Wouvermans had two brothers, who successfully applied themselves to the imitation of his various styles. The better known of the two is

PETER WOUVERMANS, born 1625, died 1683. He often approaches so near his brother that his pictures are attributed to him. The essential difference between them lies

¹ '*Treasures*,' vol. ii. p. 343.

² *Ibid.*, vol. ii. p. 18, &c.

³ *Ibid.*, vol. ii. p. 109.

⁴ '*Le Peintre Graveur*,' vol. i. p. 399.

in Peter's heavier tone of colouring and inferior freedom and spirit of handling. As a specimen I may mention a view of Paris with several figures, in the Louvre, No. 578.

JAN WOUVERMANS, born 1629, died 1666. He usually painted views of canals, wide plains, or landscapes with much water in them, all of which he enlivened by figures and animals. His handling was free and spirited, and his general keeping good, so that he often reminds us of his celebrated brother. I know no pictures by him in public galleries.

HENRIK VERSCHURING, born at Gorcum 1620, died 1690. He was a scholar of Jan Both, spent several years in Italy, but settled in his native place in 1653, where he filled the post of Burgomaster. At first, in consequence of his Italian studies, he painted subjects resembling those of Pieter van Laer, but later he devoted himself to scenes of military life, viz. battles and banditti subjects, which are notable for great truth and felicitous invention, as well as for careful execution, though there is usually something heavy and gloomy about their general tone. A picture by him in the Berlin Museum, dated 1674, No. 981, represents a scene of busy cheerful life in the neighbourhood of the sutlers' tents. This is a work full of pleasing motives. He also etched with a slight but spirited point¹ four plates, which are very rare, representing a battle, travellers, and two sets of dogs.

JOON VAN HUCHTENBURGH, born at Haarlem 1646, died 1733. He first acquired the art from Jan Wyck; afterwards prosecuted his studies under his brother Jacob, a landscape painter, who induced him to come to Rome about 1667; and finally had the benefit of Van der Meulen's teaching at Paris. After his return to Holland in 1678 his numerous pictures from military life, especially combats of cavalry, also hunts, and views of Rome, with many figures, obtained him such repute as to lead, in 1708 or 1709, to commissions from Prince Eugene, which consisted

¹ 'Le Peintre Graveur,' vol. i. p. 125, &c.

in his executing works according to plans of battles and sieges sent to him for that purpose. His pictures show a versatile and felicitous power of invention, moderately good drawing, and great dexterity in the use of the brush. Colouring is his weaker quality, for, though parts of many of his pictures are clear and harmonious, yet the greater number are heavy and crude. Two excellent examples of him—a skirmish, No. 65, and Prince Eugene on horseback, attended by other figures, No. 64—are in the Hague Gallery. A third, also a skirmish, No. 64 of the same gallery, is partially dark. In this respect a skirmish, No. 225, in the Louvre, is still worse. On the other hand, a picture of the same subject, No. 152, in the Amsterdam Museum, is particularly transparent, warm, and careful. Finally, he appears greatly to his advantage in two pictures in the Vienna Gallery; one of them, a skirmish, is striking in motives, brilliant in colouring, and of careful treatment; the other, the Siege of Namur in 1695, with King William III. and the Elector Maximilian Emanuel of Bavaria, is, in size—6 ft. 1 in. h. by 7 ft. 10 in. w.—keeping, and warmth of colour, his *chef-d'œuvre*.

I now proceed to the painters who devoted themselves to the representation of cattle, sheep, goats, and dogs, with figures engaged in tending them, either in stables or out of doors. In this school we often meet with horses as well, but generally in the open field. At the head of painters of this class stands

PAUL POTTER, born at Enckhuysen 1625, died at Amsterdam 1654. Although the scholar of his father, Pieter Potter, who was but a mediocre painter, he made such astonishing progress as to rank at the age of fifteen as a finished artist. He removed very early to the Hague, where his talents met with universal recognition, including that of Prince Maurice of Orange, and where he married. In the year 1652, however, he removed to Amsterdam at the instance of one of his chief patrons, the Burgomaster Tulp. Of the masters who have striven pre-eminently after truth he is, beyond all question, one of the greatest that ever lived. In order to succeed in

this aim, he acquired a correctness of drawing, a kind of modelling which imparts an almost plastic effect to his animals, an extraordinary execution of detail in the most solid impasto, and a truth of colouring which harmonises astonishingly with the time of day. In his landscapes, which generally consist of a few willows in the foreground, and of a wide view over meadows, the most delicate gradation of aerial perspective is seen. He sometimes succeeds in the representation of wild animals, but is very unequal in this class of subjects. With few exceptions his animals are small, and his pictures proportionately moderate in size. He must have been industrious in the extreme, having executed 103 pictures, to which may be added numerous drawings and studies, and 18 etchings, in the course of a life of 29 years. This number, however, is sufficiently small to ensure very high prices for his pictures. As he usually dated his works, I shall briefly notice such as seem to me best calculated to illustrate his characteristic style in chronological order. In the collection at the château of Wilhelmshöhe near Cassel are four cows near a dead tree in a landscape, dated 1644. In this picture, painted in Paul Potter's nineteenth year, the details are most highly finished, but the execution is still dry. A picture, dated 1646, belonging to the Duke of Somerset, represents five cows and other cattle before a farm-house. In this rich composition his forms, while evidently striving after truth, show a certain hardness; the admirably solid handling is also somewhat dry, and the general tone cold.¹ But in the following year, 1647, he attained his full perfection. Of the different masterpieces bearing this date, I shall only mention three: the celebrated Young Bull in the Museum of the Hague, with a cow reposing, and a sheep and a shepherd, in a landscape. All these figures are as large as life, and the cattle so extraordinarily true to nature as not only to appear real at a certain distance, but even to keep up the illusion when seen near; the single hairs on the cow's head being seemingly palpable to the touch. The

¹ 'Treasures,' vol. ii. p. 337.

plastic element and the energy of execution are particularly imposing on so large a scale. There is but one fault,—the legs of the bull and the bent foreleg of the cow are a little stiff. But, independent of these slight demerits, this picture, in spite of its perfection as a work of art, proves how just was the feeling which led the Dutch painters as a rule to treat their subjects on a small scale. Apart from the portrait, which demands above all the faithful representation of nature, an object should only be large as life when fraught with decided intellectual interest. Even the most attractive subjects chosen by Terburg, Metzu, Jan Steen, and Gerard Dow, would fail to satisfy if they were the size of life, and yet they always deal with the human figure and with human interests. But here, where cattle are the chief object, and presented too in their merely passive existence, the intellectual interest excited is disproportionate to the space occupied, and we become aware of something huge and uncouth. I therefore confess a decided preference for a picture produced in the same year, and now in the Grosvenor Gallery, representing five cows, a bull, and other animals, in the warm light of a setting sun. In this smaller space—1 ft. 3½ in. h. by 1 ft. 7¼ in. w.—we have an incomparably richer and more attractive effect, and also a truer view of the object, as if looking at it through an inverted telescope. At the same time the warm and clear lighting is most fascinating, while here for the first time we see the complete union of definiteness of forms with softness of execution.

The admirable picture in the collection of Mr. Walter, at Bearwood, of the same date,¹ stands, as regards size, between those above mentioned, and represents two cows and a bull, so that as a composition it is not superior to the Hague picture. Nevertheless it makes a far more pleasing impression, because the animals, while larger than those in the Grosvenor Gallery, this picture being 1 ft. 5½ in. h. by 1 ft. 3 in. w., are yet on a small scale. A worthy companion to the Grosvenor picture is found in a rich com-

¹ 'Galleries and Cabinets,' &c., p. 293.

position in the Museum of the Hague, dated 1648, where a cow is seen reflected in the clear smooth water. There are few pictures existing in which the freshness and clearness of a summer morning are represented with such mastery; added to which the composition is very picturesque, the separate motives very attractive, and the touch of wonderful precision.

The year 1649 is another very remarkable one in this artist's short career. A picture, bearing this date, now in Buckingham Palace, representing two cows and a young bull in a pasture, combines with his customary fidelity to nature a more than common power of effect, and breadth and freedom of treatment. To this same year belongs also the well-known picture, the Farmyard, 2 ft. 8½ in. h. by 3 ft. 6½ in. w., formerly in the Cassel Gallery, now in that of St. Petersburg, and which, according to Smith,¹ fully deserves its celebrity both for the clearness and warmth of the sunset effect, as well as for its masterly execution. To the year 1650 belongs the picture of Orpheus charming the animal world by the strains of his lyre, in the Amsterdam Museum, No. 245. Here we see that the master had also studied wild animals. He is most successful in the bear. For power and fulness of warm tones this is one of his most beautiful works. In the same gallery, No. 246, is another chef-d'œuvre of the same year—a hilly landscape, with a shepherdess singing to her child, a shepherd playing on the bagpipe, and oxen, sheep, and goats around. In addition to the master's customary excellences this picture is remarkable for the clearness of its light golden tone, especially in the sky; it is also somewhat broader in treatment than any of the pictures already mentioned. Of still clearer and more sunny effect, especially in the shadows, and with a broader and lighter touch, though feebler as a composition, is a picture dated 1652, in the Museum of the Hague, No. 125, representing oxen and swine. Another picture of the same year, with three oxen and three sheep, No. 400, is in

¹ Smith's 'Catalogue Raisonné,' vol. ix. p. 621. I have not seen the picture in question.

the Louvre. This is on a larger scale, beautiful in composition, delicate in colouring, of clear sunny lighting, and with a combination of sharpness and softness of handling which renders it one of the master's principal works. In close affinity with the foregoing, though small in scale, is a picture of the year 1653, in the collection of Lord Ashburton, representing two oxen playfully thrusting at each other with their horns.¹ Lastly, of much importance, both as one of his last works and for the dramatic and humorous element unusual to this master, is a picture in eighteen compartments in the Imperial Gallery of Petersburg, representing the chace of different animals and the injuries they in return inflict upon dogs and huntsmen.² Our admiration of this artist is further increased by four volumes of studies by him preserved in the Berlin Cabinet of Engravings. As they afford the only example known to me of such studies by a master of the first class in the Dutch school having been preserved in their original condition (these are bound in boar-skin), I feel myself justified in giving a rather full account of them.

One volume, a small and narrow folio (8 in. h. by 2½ w.), contains a number of landscapes, drawn with pen and pencil in Indian ink, in a style which recalls the drawings of Jan van Goyen; also, a number of masterly heads of oxen, horses, and sheep executed in the same manner. A second folio volume (1 ft. h. by 4 in. w.) contains a few landscapes, but is filled chiefly with studies of trees, and mainly with trunks of trees, which astonish us equally by the perfect understanding as well as by the firmness and energy of execution they display. Some of them, owing to the ground being in Indian ink, and the lights laid on in white, have quite a picturesque effect. A quarto volume (9 in. h. by 7 in. w.) has some landscapes in chalks and partially in water-colours, but it is chiefly occupied with studies of animals. A series of sheep's feet, in body colours on a brown ground, are minutely finished. Some sheep's heads are also thus

¹ 'Treasures,' vol. ii. p. 107.

² Smith, 'Catalogue Raisonné,' vol. ix. p. 621, &c.

treated. Other heads of sheep and of cattle are drawn in the most varied positions, with difficult foreshortenings in chalk, Indian ink, or with the pen, but always with the same masterly skill. The same may be said of the head of a dog and of a hare. The feet of calves, the body of a calf without head or feet, and a recumbent cow, admirably foreshortened, come next. To these are added carts, ploughs, and all kinds of farming implements, designed and drawn with the pen in Indian ink with singular precision. A horse asleep before a cart, and a peasant boy sitting on the pole, are not only very lifelike, but have something humorous about them. Next occur two boats, a windmill, and studies of horses, cocks' heads, and goats. Amongst other implements is a copper milk-pail, highly finished in body-colours; then studies of men, a female peasant and a boy in chalk, and whole figures, and heads and hands of peasants, of great excellence, and generally very carefully done. A tall peasant sitting, and taken in profile, is as animated as a Jan Steen. Finally, follow some studies of clothes most minutely exact. The fourth folio volume, of considerable size (1 ft. 6 in. h. by 6 in. w.), contains chiefly studies of flowers and plants almost all the size of nature, admirably drawn with the pen in Indian ink and slightly washed in water colours. Amongst other less familiar flowers we find anemones, asters, poppies, crocuses, May-flowers, king-cups, tulips, irises, corn-flowers, and one specimen of fruit, the strawberry. Had these last studies been alone preserved we might have taken Paul Potter for a flower-painter. Nothing, however, is more remarkable than two pages of birds, drawn partly in water-colours, partly in body-colours, some of which—the linnets—are as large as life; others—the partridge and the hoopoe—on a smaller scale. The truth of nature and the equally careful and broad handling are surprising. I may also notice a page with plants on one side; on the other, partly coloured, peasants' cottages, a water-mill, and wooden bridge. Last of all is a series of village churches. We thus see the wide range

of this artist's studies, and how abundantly they provided him with materials for his works.

Considered, however, as works of art, his earlier pictures are surpassed by some of his 18 etchings,¹ the more so, as the date, 1643, on one of them, called "Le Vacher" (No. 14), proves that it was the production of a youth of eighteen. The other, "Le Berger" (No. 15), dated 1644, shows also a delicate perception of chiaroscuro which is not apparent in the picture dated 1646, previously mentioned as belonging to the Duke of Somerset. At the same time, his etchings, even more than his pictures, show that he was less successful in horses than in cattle and sheep.

Of the painters who have imitated the style of Paul Potter two only are known—RAPHAEL CAMPHUYSEN and ALBERT KLOMP. Their works are often mistaken for his. According to Smith's authority, a picture of cattle, the size of life, dated 1648, No. 527, in the Cassel Gallery, is by the first-mentioned. It is far inferior to Paul Potter in power of tone and energy of execution; in all else it nearly equals him. The Brussels Gallery has a picture by Klomp of cattle in a farmyard, No. 122, the forms of which much resemble those of Paul Potter, and which in other respects is painted very skilfully. However, the tone is heavier, the impasto less solid.

ADRIAN VAN DE VELDE, born at Amsterdam 1639, died there 1672. He was a scholar of Jan Wynants, and ranks almost as high as Paul Potter; for, if inferior to him in the energy of conception displayed in his cattle, in plastic modelling, and in breadth of solid execution, he excels him in variety of subject, in taste for composition, delicacy of drawing, and in a certain warmth and sweetness of feeling. He has, however, this in common with Paul Potter, that he was a distinguished artist by the age of fourteen, and died young; namely, at the age of 32. Generally speaking, he disposes his cattle in broken ground, with trees limiting the distant view, and small pools of still water at their feet. In most cases a herdsman or

¹ Bartsch, 'Le Peintre Graveur,' vol. i. p. 37, &c.

shepherdess is in attendance. Sometimes, however, he depicts a hunting party in a more open district, either setting out from or returning to some château. Rarely does he give us mere landscapes, but when this occurs they are masterly in treatment, and usually embody the scenery of the coast of Scheveningen; generally, however, his landscapes are enlivened by figures—men, horses, dogs—most picturesque in grouping, and admirable in drawing. Occasionally, and with not less success, he paints winter landscapes. A few examples show us that, on the other hand, nature had denied him a talent for historical and mythological subjects. His refined feeling always preserved him from attempting to work on a scale as large as life. When we consider the exceeding delicacy with which his pictures are executed, and also the fact that he constantly painted the figures and cattle in the pictures of other masters, for instance, in those of Van der Heyden, Hobbema, Ruysdael, Wynants, Jan Hackaert, Moucheron, and Verboom, the number of his works—Smith estimates them at 187—his short life being considered, prove not only extraordinary industry, but an astonishing facility of production. As he, too, was generally in the habit of dating his pictures, we are able to trace the course of his development with certainty.

The earliest work by him that I know is a small picture of a brown cow grazing, and a grey cow reposing, in an open field, in the Berlin Museum, No. 903, dated 1655. In this work by a boy of sixteen, we recognise, both in drawing and chiaroscuro, the most careful study of nature, together with a very tender execution. The picture of cattle grazing before a peasant's cottage, in the Dresden Gallery, No. 1438, dated 1659, possesses great brilliancy of tone and charming freshness of nature. Three cows, a sheep, and two lambs, in the Louvre, No. 538, dated 1661, are of great truth, and, though very careful, freely treated. "*Le Rendezvous de Chasse*," dated 1662, is in Mr. Baring's collection. In this rich picture we see how admirably he understood the drawing of dogs and horses; while it further proves, by its fine keeping in a warm, clear tone, and

by its precise yet soft treatment, that the master had reached the summit of his art. In the next year, 1663, he executed the picture entitled "*La Fuite de Jacob*," now in the collection of the Marquis of Hertford, which, though of unusual size, 4 ft. 2½ in. h. by 5 ft. 7½ in. w., combines, with all his other qualities, the most marvellous execution of detail. In the following year he was particularly active. I must content myself, however, with mentioning two only of the gems known to me of this period. In the Louvre, No. 539, is a picture with two horses under a willow-tree, a cow, a goat, and three sheep, and another cow and goat in the foreground. Here the picturesque composition, the contrast between the evening light and the tender silvery tone of the water, and the distance, and the graceful execution, all combine to render it one of the master's most beautiful works. In the Hague Museum, No. 162, is a similar subject, of equal charm, though with a cool tone of daylight and a fine chiaroscuro. At the same time, the miniature-like execution of this little picture is free and spirited. In worthy affinity to this is a work of the year 1666 in the Amsterdam Museum, No. 335, with two cows, one grazing, the other lying down. Here the clearness of the general daylight effect, the fresh green of the trees, and the soft brownish harmonious tone of the animals are all admirable. Of two pictures bearing the same date (1666) in Buckingham Palace, which possesses seven of this master's works, one—a hunting party crossing a meadow on a bright, fresh morning—has a great charm. But finer still is a richly wooded landscape, with a shepherdess leaning against a cow,¹ and speaking to a shepherd. Adrian van de Velde seldom attained such intensity² and warmth of harmony as is here displayed. A large landscape in evening lighting, with various trees and a stream, and animated by figures of the painter and his family, with a man driving a cart with two grey horses, and a shepherd with a small flock of sheep and goats, is in the Van der Hoop collection in Amsterdam.

¹ 'Treasures,' vol. ii. p. 16.

² Ibid.

This picture, signed, and dated 1667, and of considerable size (4 ft. 8½ in. h. by 5 ft. 7 in. w.), is without question the finest work of the master. The composition of the whole is picturesque in no common degree; while the union of a tenderly graduated keeping with the most delicate carrying out of all the parts shows what a height of perfection the school had attained at this time.

In 1671, near the close of his career, he produced a picture, now in the Amsterdam Museum, No. 336, with a shepherdess at the cottage-door speaking to a shepherd on horseback, some cows in the foreground. Although very important as to size and richness, the delicacy of the execution degenerates into over-smoothness, and the background is indistinct and heavy in tone. In some of his latest pictures these peculiarities appear far more strongly, more especially when painted on a dark ground; the general tone being less clear and the effect often crude, as, for example, in the Munich Gallery, Cabinets, No. 460: the far more harmonious companion-picture, No. 472, being dated 1671.

I now proceed to give some examples of his landscape painting, and first of his Scheveningen coast-scenes. At the age of nineteen he was already in this department one of the greatest masters that ever lived; the picture dated 1658, in the Cassel Gallery, No. 593, displaying a tender feeling for nature, a mastery of drawing, and a delicacy of chiaroscuro and harmony which are truly astonishing. A similar view in the Hague Museum, No. 163, and probably painted but little later, is very like the foregoing, but the sky is more sunny, and the impasto, considering the miniature-like touch, quite surprising. A third and equally admirable view, in the Louvre, No. 536, is distinguished by the warmer effect of the afternoon sun. A fourth, executed in the same year, now in Buckingham Palace, deserves equal praise. Of his winter landscapes two small examples—one in the Louvre, No. 541, dated 1668, the other in Dresden, No. 1439, dated 1669—are very masterpieces as to clearness and delicacy of tone, truth and animation in the figures, and softness of touch. As

the character of Adrian van de Velde's works peculiarly appeals to the feeling for art among the English, a considerable number of his best productions are in England.

Finally, I must add, as an astonishing fact, that this master's powers as an etcher were almost greater than as a painter, the date 1653 on five of the twenty-one plates¹ etched by him proving him, even at the age of fourteen, to have been highly skilled in this art, while his later plates—those, for instance, executed in 1670, Nos. 11–16—belong in every respect to the best works of the kind.

Of his scholars, properly speaking, I only know

DIRK VAN BERGEN, born at Haarlem in 1645, died 1689. He successfully devoted himself to the imitation of his master, and, without ever rivalling him in taste, or in delicacy of drawing, the pictures of the middle time of his artistic career approach very near the later works of Van de Velde. Afterwards his cattle became crude in tone, his colouring heavy, and his execution hard. About the year 1673 he set up his atelier in London. Two pictures in the Louvre, Nos. 15 and 16, belong to his best period, and two of no less merit are in the Amsterdam Museum, Nos. 28 and 29.

PETER VAN DER LEEUW, born 1704, was only a zealous imitator of Adrian van de Velde, whom, however, in his best pictures, he nearly rivals; for instance, in one in the Munich Gallery, signed "P. v. Leeuw, 1671," Cabinets, No. 382, representing a grey cow in the water drinking. But generally he is heavier in tone, weaker in drawing, harder in outline, and coarser in execution, as is proved by the companion-picture, No. 376, in the same gallery.²

Various painters, who either had visited Italy or conceived a preference for its scenery, took delight in representing cattle and shepherds in combination with Italian buildings and ruins; the landscape playing a prominent part in their pictures. Although possessing all the resources of the school of their native land, they did not

¹ Bartsch, 'Le Peintre Graveur,' vol. i. p. 211.

² Both are mentioned in the Catalogue of the Munich Gallery as works by Adrian van de Velde.

succeed in representing nature in a country not their own with the fidelity that distinguished Paul Potter and Adrian van de Velde, and accordingly their pictures lack that warmth of feeling and intense truthfulness which alone produce a powerful impression on the mind.

The earliest of these painters is JAN ASSELYN, born at Diepen, in the neighbourhood of Amsterdam, 1610, died 1660. He was the scholar of Esaïas van de Velde and Jan Miel, and resided from 1630 to 1645 in Italy. His pictures have generally something poetical in conception, and please the eye by their good drawing and fine feeling for keeping and chiaroscuro, in which a cool scale of harmony generally prevails. Four of his works now in the Louvre afford a good illustration of his style; a view of the Tiber with a flock passing a ford, No. 3, and a hilly landscape with travellers at a ferry, No. 2, are particularly noticeable. Of the same excellence is another picture now in the Van der Hoop collection at Amsterdam, with a massive ruin in the foreground, before which stand peasants with asses and mules, in the centre is a bridge, and soft blue mountains in the background. Equally fine, and with singular power and harmony of cool chiaroscuro, is the picture of a ruined castle on a rock, in the Munich Gallery, Cabinets, No. 445. One of his best works is in England—a Woman and Cattle reflected in water at the entrance to a cave, in the collection of T. Baring, Esq.

JACOB VAN DER DOES, born 1623 at Amsterdam, died 1673 at the Hague. He was a scholar of Nicolas Moyaert, but was strongly influenced when in Rome by Pieter van Laer. He composed landscapes chiefly of Italian character, with much taste, which he enlivened frequently and successfully with sheep and goats, finely executed. His pictures are rare in public galleries; the most important known to me, signed with his name, and dated 1672, is in the Vienna Gallery. It represents a flock of sheep and a laden mule resting near an antique fountain overshadowed by two trees, with a shepherdess and two children near. This picture is of a Rembrandt-like clearness and power of colouring, and in all other respects

on a level with the highest efforts of the school. A picture also, in the Brunswick Gallery, No. 41, a very large hilly landscape, with old buildings and various groups of figures and animals, is equally fortunate in composition, warm and clear in tone, and spirited in treatment. He also keeps up his reputation in the only plate he etched, dated 1650, which represents five sheep.¹

NICOLAS BERGHEM, born at Haarlem 1624, died at Amsterdam 1683, the most celebrated of this group of painters. Of the painters from whom he is said to have derived instruction, I mention only Jan Baptist Weenix. He also is one of those masters whose talent was early developed. Although we have but little precise information as to his sojourn in Italy, yet certain evidence of this fact may be found in his works. Italian nature, both in his landscape and figures, is his favourite subject. His compositions are particularly varied, and sometimes even poetical in feeling; his drawing is excellent, his aerial perspective finely understood, and he handles his brush with great freedom, playfulness, and spirit. In his colouring he is very unequal; oftenest, indeed, warm, clear, and harmonious, but at times cold, heavy, and crude. His shepherds and shepherdesses are monotonous in character, and the uniformity of his animals shows him even in the zenith of his career to have neglected the study of nature. Unfortunately he sometimes treated Biblical, historical, and mythological subjects, in which, as in his life-sized pictures, several of which are portraits, he was equally unsuccessful. Naturally industrious, and further stimulated by a covetous wife, the number of his pictures is large; Smith describes no less than 417. The galleries most richly endowed with his works are those of the Louvre, Petersburg, Munich, Dresden, Vienna, and Berlin. He also frequently introduced figures and animals into the landscapes of other painters, as for example those of Ruysdael, Hobbema, Jan Wils, Abraham Verboom, and Isaac Moucheron.

That he early discarded the manner of Weenix, is proved

¹ Bartsch, vol. iv. p. 190, &c.

by a landscape painted in his 20th year, now in the gallery at Vienna, representing a shepherd and shepherdess in the foreground, seated near a cottage, with two cows and other cattle grazing near, and a lake in the distance. Here he still shows a genuine feeling for Dutch nature, the sunny lighting reminding us of Cuyp. The composition, too, is happy; the details evince a careful study of nature, and the execution is of a certain elegance. Another picture, No. 890, in the Berlin Museum, representing a Carrier with his waggon waiting at a tavern, belongs to the same period. A winter landscape also in the Amsterdam Museum, No. 20, dated 1647, with figures, is a picture of unusual truthfulness. Only one year later he conceived the unfortunate idea of painting the Italian landscape dated 1648, in the Hague Museum, with figures as large as life; which, while we must admit its cleverness and clearness of colouring, leaves the mind cold and unsatisfied. We see this master to much greater advantage in a cool, rocky landscape, in the Louvre, No. 19, dated 1650, where a shepherdess is driving her cattle through a ford. It is in this species of composition that Berchem peculiarly excels; while his distances suggest a poetical feeling. In this particular picture the cool tone of the landscape contrasts happily with the golden tone of the cattle, which are in this instance true to nature; the solidity of the execution is also admirable. As a worthy companion we may quote No. 18 in the same collection—a landscape of similar character, dated 1653,—which ranks in every particular, in clearness of lighting, skilful execution, and fidelity to nature, as one of this master's best works. Another picture of similar composition, bearing the date 1656, in the Amsterdam Museum, No. 23, is distinguished by the same admirably sustained cool character, proving that Berchem still retained his feeling for truth of nature. A Wild-boar Hunt of the year 1659, in the Museum of the Hague, No. 11, shows that he could successfully treat the most animated scenes, and is a model of precision combined with elegance of execution; though, at the same time, that blue, dark tone which, to the eye of a connoisseur, so much

detracts from the value of his later works, already partially appears. This is more seen in a landscape dated 1661, in the same Museum, No. 10, though otherwise belonging to his more attractive works. But here, also, the conventional and monotonous treatment of his cattle begins to be visible. On the other hand, a landscape similar as to composition, in the Louvre, No. 27, dated 1664, evinces a happy return to his warm and clear colouring. It represents a Turk conversing with a woman in the foreground. His glazing tints are here more freely applied than usual, while his masterly handling is less firm than before. That he otherwise retained undiminished the precision and elegance of his execution in his latest years, is proved by a landscape of his usual class and of attractive composition, dated 1680, in the Gallery of Vienna, where a woman is talking to another who is riding on a donkey. At the same time, a heavy and dark tone prevails throughout the picture. But the most striking example of this master's deterioration is afforded us by one of his latest works, the Cavalry Engagement, in the Hague Museum, No. 12, which is a very type of crude and discordant effect and hardness of detail. Of his many and fine works in England, I shall content myself with naming "Le Fagot," in the collection of Lord Ashburton.¹ Of all his happy compositions this is one of the best. Its name is derived from a bundle of wood which a man in the foreground is carrying, while a woman on horseback is driving cattle at his side. Here his poetical feeling is united with great force of colouring and the sharpest and most spirited touch.

This industrious master also etched 58 plates, with a very light and spirited point.² In some of these, especially in Nos. 3, 4, and 6, of Bartsch, we have tokens of a purer feeling for nature than any of his pictures afford.

Amongst his imitators, ABRAHAM BEGYN and J. F. SOLEMAKER are the most able, though far inferior to him; the last in particular is always heavy and cold in tone.

¹ 'Treasures,' vol. ii. p. 108.

² See Bartsch, 'Le Peintre Graveur,' vol. v. p. 247, where 56 plates are mentioned, to which Weigel has added two.

KAREL DU JARDIN, born about the year 1625,¹ died at Venice 1678. He is said to have learned his art from Berchem, but it is evident, as observed in Smith's² Catalogue, that he formed himself far more after the example of Paul Potter. At an early age, however, he visited Rome, and, like Berchem, there conceived a preference for scenes of an Italian character, and after spending eight years in his native country he returned to Italy for the rest of his days. His animals show greater truth of nature, and his figures more feeling, than those of Berchem, while in both he introduces greater diversity of character; at the same time he is not inferior to him in correctness of drawing, feeling for keeping, and in excellence of execution. Occasionally he exhibits a very delightful vein of humour. In Scriptural or mythological subjects, however, he is anything but fortunate; though he succeeded much better than Berchem in portraits, which he sometimes painted as large as life, as well as on a smaller scale. Smith mentions about 145 pictures by him, which would appear a small number considering that he lived beyond the age of fifty, did we not know that he was devoted to a life of pleasure, by which he lost much time. The Louvre is richer in his best works than any other collection, and there, as well as in Amsterdam and the Hague, he may be thoroughly studied. Up to the year 1660 a warm scale of harmony usually pervades his works, which gradually becomes lighter by the introduction of a powerful and clear golden tone. The following pictures are admirable specimens of this period. No. 1246, in the Louvre, represents cattle of all kinds in a meadow, surrounded by rocks, and watered by a cascade; dated 1646. The fine lighting and execution, and the feeling for nature in the animals, which plainly show the influence of Paul Potter, all combine to prove that the master had attained his highest development in this attractive picture. No. 247

¹ The date generally given, of 1635, is undoubtedly erroneous, as is proved by a very finished picture by him in 1646. The earlier date, too, tallies with the age of a portrait of him in the Amsterdam Museum, dated 1662, as Burger justly remarks, '*Musées de la Hollande*,' vol. i. p. 68.

² '*Catalogue Raisonné*,' vol. v. p. 28.

belongs to about the same if not to a still earlier period; it represents a horseman giving alms to a peasant boy. This has a beautiful idyllic character, and is still warmer in the lighting. His prevailing warmth of tone at this period is further exemplified by No. 250, a small portrait of a man, elegantly conceived, and dated 1657. Nor is his celebrated *Charlatan*, of the same year, in which he appears as a genre-painter, of keen observation and very felicitous humour, less warm in colouring. By way of exception the silvery tone appears in a landscape in the Amsterdam Museum, No. 163, of two years' earlier date, in which a peasant is seen winnowing corn in his house. No. 249, in the same Gallery, a landscape of the year 1660, is pervaded by the pale tone; only a woman and child, and other figures crossing a stream in a one-horse cart, retaining a warm but very light tone. The cool tone also predominates in his *Crucifixion*, No. 242, dated 1661. However little satisfactory as a worthy representation of the subject, this picture shows the artist to great advantage in the qualities of keeping, *chiaroscuro*, and delicacy of execution. His own portrait, painted 1662, No. 158, in the Amsterdam Museum, is good in drawing, but of decidedly cool tone. Still cooler, however, are the portraits of five persons, full length, life-size,—the trustees, it appears, of some society,—dated 1669, and in the same Museum, No. 160. The arrangement is tasteful, the drawing good, and the execution very careful. The white marble sculpture in the background shows the unfortunate influence of *Lairesse*.

Finally the portrait of *Preynst*, the artist's principal patron, also in the Amsterdam Museum, No. 159, is so repellingly cold in tone as to indicate a still later period—a supposition which is corroborated by the elegance of the conception. We have, however, one proof of his sometimes reverting to a warmer tone, in a rich and careful Italian landscape, in the Hague Museum, dated 1673. There is also an important picture, in which the silvery tone is carried to great perfection, in the Louvre, No. 245. It represents a shepherd-boy under lofty trees, playing with a

dog, while two horses, a cow, a calf, and some sheep are distributed very picturesquely in a meadow. The Galleries of Munich, Dresden, and Cassel possess good specimens of the master. England, too, is rich in his works. A fine landscape, with two horsemen halting at a tavern, is in the Torry collection in the Gallery at Edinburgh;¹ another, Peasants and Cattle passing a Ford, in a fine silvery tone, is in the Bridgewater Gallery.

Karel du Jardin also executed 52 etchings, between the years 1652-1660, the subjects animals, landscapes, and one portrait; all which, taken as a whole, show great mastery.² Of the landscapes, Nos. 9, 19, 20, 32 are distinguished for beauty of composition and execution, while, of the animals, Nos. 14, 15, 23, 25, 26, 29, 30 are the best. The portrait of the Dutch poet Vos is also full of life and skilfully treated.

Of the imitators of K. du Jardin, the most distinguished are the two following:

WILLEM ROMEYN, who flourished somewhere between 1660 and 1680. He possessed a pure feeling for nature, much taste for picturesque arrangement and general keeping, and drew well. In free and soft execution too he worthily approaches Du Jardin. His subjects were almost always landscapes, with animals introduced, chiefly oxen and their drivers. In the beautiful picture in the Munich Gallery, Cabinets, No. 434, where a herdsman and his drove are resting on their way, it is evident that Du Jardin was his model. Two good pictures are in the Amsterdam Museum, Nos. 261 and 262; another, of mild and warm evening lighting, in the Berlin Museum, No. 888. Sometimes he falls into a cold grey tone, as, for example, in his otherwise clear picture in the Dresden Gallery, No. 1348.

HENRICK MOMMERS, born 1623, died 1697. His pictures are now rare. In public galleries I only know one—No. 845, in the Berlin Museum. It represents a bare hilly landscape, with a shepherdess on a rising ground carrying a milk-pail, two boys, a cow, and five sheep. This picture is awkward

¹ 'Treasures,' vol. iii, p. 272.

² Bartsch, 'Le Peintre Graveur,' vol. i, p. 165, &c.

in composition, and the drawing is not firm, but the impasto is fine, the colouring powerful, and the touch so free as to border upon carelessness.

In the two following masters the heavy and cold tone, that marks a decline in this class of the Dutch school, is particularly apparent.

JAN VAN DER MEER DE JONGE flourished from about 1675 to 1685. He had a pure feeling for nature, and had thoroughly studied sheep, which form the principal subject of his landscapes. Further, his handling is free, and his execution careful. He is seldom seen in public galleries. Three pictures, however, in the Berlin Museum suffice to show his character—viz., No. 931, dated 1679, representing a boy driving a flock of sheep; No. 930, dated 1680, with a boy resting with his flock; and No. 927, representing a mountainous landscape. This latter is very small, and shows a tender miniature-like execution. All, however, correspond in their cold, heavy, general tone. This artist executed two masterly etchings, the one representing a sheep, the other a small landscape.¹

SIMON VAN DER DOES, born 1653, died 1717. He decidedly belongs to the imitators of Italian nature, though the human figure plays a more prominent part in his pictures than in those of the last-named artist, to whom he was inferior in feeling for nature and solidity of execution. He, too, is seldom found in public galleries; but three pictures in the Amsterdam Museum make us acquainted with him. The first, No. 62, dated 1706, contains cattle, with a young girl, who seems to be singing with a shepherd-boy. It is in good keeping, but the execution is too smooth. The second, No. 63, dated 1708, representing a woman with a child at her breast, is already less careful; while the third, No. 67, dated 1714, in which a woman with a child at her breast is looking round at a boy, shows little truth to nature in the cattle, is weak in colouring, and empty in treatment.

The next three painters on our list are only second-rate in talent, but are distinguished by a great versatility;

¹ For the first of the two see Bartsch, in '*Le Peintre Graveur*,' vol. i. p. 231; for the last, see Weigel's *Continuation*, p. 30.

painting equally subject-pictures, animals, and landscapes ; while all show a taste for Italian coast-scenery.

JAN BAPTIST WEENIX, born 1623, died 1660. This painter is the most eminent of the group, and in his best pictures, of which the Munich Gallery has several, most nearly approaches masters of the highest class. One, a girl asleep near an old building, with a dog beside her, Cabinets, No. 379, is of brilliant lighting, and so solid in execution, that the figure reminds us of Frans Mieris. A huntsman with a dead hare and birds, and a dog, Cabinets, No. 385, is companion-picture to the above. In clearness of the sunny treatment this equals Peter de Hoogh, and is more careful. A girl lying asleep between two columns of verd antique, beyond a youth and a pointer dog, Cabinets, No. 168 ; this also comes very near Peter de Hoogh in effect of light. An old knife-grinder near a splendid mansion, Cabinets, No. 528, is singularly clear in chiaroscuro, and of solid execution. A stately specimen of his sea-coast subjects is seen in No. 553, in the Louvre, representing the repulse of Turkish pirates. It is strikingly lighted, but somewhat gaudy.

THOMAS WYCK, born 1616, died 1686. This artist's pictures plainly show that he too visited Italy. Although really fortunate in composition, of good drawing and keeping, and carefully executed, his works, owing to their generally cold and heavy colouring, and especially to a prevailing hard red-brown tint, are only partially pleasing. One of his best examples, Ruins on the Sea-shore, with an antique fountain in the foreground, at which women are washing, while the artist is seen sketching near, is in the Vienna Gallery. A cool harmony is admirably sustained throughout. A stately seaport, with various buildings, a statue of Bacchus, and a fountain, round which among other figures are assembled several Turks, is in the Berlin Museum, No. 877. As a good example of his frequently repeated alchymists in their laboratories, I may mention No. 1137 in the Dresden Gallery as remarkable for its fine chiaroscuro. Wyck also etched twenty-one

plates,¹ in which he appears far more to advantage than in his pictures. His stroke is light and spirited, and the *chiaroscuro*, to which he attained without using the graving-tool or the cold point, is so fine, that his best plates, namely, Nos. 2, 7, 13, 14, 15, 19, 20, approach very near Adrian van Ostade's finest etchings.

JOHANN LINGELBACH, born at Frankfort-on-the-Maine 1625, died at Amsterdam 1687. He spent some time in Italy, where he made very careful studies. On his return he settled at Amsterdam. Here the works of Wynants, to which he often added the figures and animals, and those of Wouvermans, which he successfully imitated, greatly influenced his style. Lingelbach's colouring, as was almost always the case with Wynants, and also with Wouvermans in his latest manner, is characterised by a cool and often delicate silvery tone, which with him sometimes degenerates into coldness and want of harmony. In his flesh especially a cold red tone often prevails, added to which, neither in clearness nor in *impasto*, does he equal the above-named masters. He ranks, however, high for skill in composition, good drawing, and careful execution, to which is sometimes added a happy vein of humour. He may be studied under all his different aspects in the galleries of the Louvre, the Hague, and Amsterdam. One of his principal works is the plan of an intended Town-hall at Amsterdam, dated 1656, now in the new Town-hall of that city. Here the individual character of the numerous figures, together with the fine keeping in a fresh morning light, deserve special notice. In the Amsterdam Museum I may mention a rich Italian harbour, No. 186, dated 1664; another on a smaller scale, No. 183, remarkable for its clearness; and a riding-school, No. 185, in which he nearly equals Wouvermans. Of the four pictures by him in the gallery of the Hague, the Italian seaport, dated 1670, is remarkable for a power and warmth quite unusual in this painter. A vegetable market of the

¹ Bartsch, 'Le Peintre Graveur,' vol. iv. p. 139, &c.

same date, in the Louvre, No. 270, and a seaport, No. 271, possess equal merit.

I now turn to those painters who occupied themselves almost exclusively with wild animals and dogs, either in combat or in repose, alive or dead.

ABRAHAM HONDIUS, born at Rotterdam 1638, pursued his art for many years in England, and died in London, 1695. The English writers, Vertue and Walpole, laud a picture by him of a dog market, in which thirty different races appear; another of a bull-fight, &c.: but I have never been able to meet with one in England, nor in any of the continental galleries with which I am acquainted. Judging, however, from some of his works that I have seen at picture-dealers', I feel inclined to agree with the opinion pronounced by Pilkington, that, although composed with great vigour, they are incorrect in drawing, untrue and inharmonious in colouring, and hard and meretricious in handling. Hondius appears to far greater advantage in his very rare etchings, of which Bartsch describes nine.¹ The subjects consist of animals both in repose and conflict, as, for example, buffaloes fighting with a leopard, a lion with a serpent, and scenes of the chase, in which he displays a spirited though slight touch. The most important plate, both as to size and invention, is No. 9, a wild sow defending her young against a pack of hounds. A tenth plate, unknown to Bartsch—a wolf attacked by two dogs—also deserves praise.

JAN WEENIX, born at Amsterdam 1644, died there 1719. He was the scholar of his father, Jan Baptist Weenix. Like him he occasionally painted seaport subjects; one of these is to be seen at the Louvre, No. 556. His principal works represent dead animals the size of life. His fame is especially based on his dead hares, which, both as to form and colour, and the representation of every hair in their skin, are specimens of the most masterly execution. These are often accompanied by different kinds of dead birds, most frequently with peacocks, swans, pheasants, partridges, and

¹ 'Le Peintre Graveur,' vol. v. p. 312, &c.

geese ; sometimes, too, though rarely, a living dog is introduced, and painted in a most spirited manner. Again, we have generally a magnificent urn forming part of the picture, and for background a landscape, often rather pale and heavy in tone.

Pictures of this class, on a large scale, were executed by him as decorations of two galleries in the Castle of Bensberg on the Rhine, for the Elector John William of the Palatinate. They are masterly in character. A selection from them is in the Munich Gallery. The most important, No. 340, 10 ft. 7 in. h. by 17 ft. 8 in. w., represents in the foreground a noble stag, two hares, a wolf, and a wild boar, all dead, with a boar-hunt in the distance, and is remarkable for its admirable keeping in a cool harmony, as well as for the truthfulness of the accessories, and for the greatest possible completion, combined with breadth of treatment. In the same gallery are also one of his inimitable dead hares, No. 227, dated 1703, and a dead peacock, and other birds, No. 332, which for arrangement, power, harmony, clearness, and truth, exhibit the master in full perfection. In the Louvre, too, there is a hare, No. 554, dated 1671, and a dog watching dead game, No. 555, dated 1696, both choice pictures. Next in order is an admirable specimen in the Museum of the Hague, representing, contrary to the artist's wont, a living roe and a swan. Finally, there are two pictures of dead game in the Amsterdam Museum, Nos. 353 and 354, the latter with a living dog and ape, which belong to his best works. Sometimes, though rarely, Weenix painted flower-pieces, which are rendered remarkable by the admirable drawing and singular truthfulness of individual flowers, but have something heavy in their tone of colouring. A picture of this class is in the Berlin Museum, No. 1001.

THEODOOR VALKENBURG, born at Amsterdam 1675, died 1721. He was a pupil of Jan Weenix, and acquired his style so successfully that his pictures, especially of dead hares, are frequently mistaken for his master's. He was also a good portrait-painter. He resided long in Germany, where he painted for different princes. The only work I

know by him in a public gallery is in the Städel Institute at Frankfort.

MELCHIOR HONDEKOETER, born at Utrecht 1636, died there 1695. He was the scholar of his father, Gisbert Hondekoeter, and chose the feathered tribe for his subjects, especially poultry, peacocks, turkeys, and pigeons, which he usually represents alive, surrounded with landscape, and engaged in the varied business of bird life. His subjects are generally arranged with a most picturesque feeling; the animals animated and true to nature, well drawn, and carefully, but yet freely painted the size of life. Often, too, they are forcible and warm in colouring, but at other times, especially in the shadows, heavy and dull. Nowhere is this master better seen than in the Amsterdam Museum. Of the nine pictures by him there, the following are the best:—The Floating Feather, No. 143, so called from a feather, painted with singular truthfulness and lightness, drifting on a pool, with different birds in the water and on the shore, amongst which a pelican is prominent. A hen defending her chickens against the attacks of a pea-hen, No. 143, with a peacock, a pigeon, a cassowary, and a crane. Divers kinds of parrots and other foreign birds, No. 142; this picture is singularly careful in the execution of details. Two pictures in the manner of Jan Weenix, Nos. 138 and 139; in the first are dead birds, a heron, and weapons of the chase; in the second, birds with a hare. This is tastefully arranged, and handled with remarkable breadth and freedom. Of four pictures in the Hague Museum, I may mention the Crow stripped of his borrowed feathers, No. 61, and the menagerie of birds belonging to King William III. at Loo, a country-seat near the Hague, No. 62, as two of his most unusual and remarkable works. The Louvre also has a picture by him of two peacocks, two pheasants, a parrot, and an ape, No. 214, which exhibits this master's truthfulness, power, glow of colouring, and excellent impasto, to great advantage; though, as usual, the shadows are rather too dark. The galleries of Dresden, Cassel, Vienna, and Brunswick, also possess admirable works by him.

I now turn to the landscape painters of this period. These, like the animal painters, may be divided into two leading classes; the first rendering nature as it appears in their native land, or, at least, in northern countries, the second devoting themselves to the representation of Italian scenery. Here, too, we have the same results. The first, by the truthfulness and depth of their feeling for nature, are, in spite of the far greater homeliness of the subjects they treat, incomparably more attractive to the genuine lover of art than the latter.

At the head of this first class I place a master who occupies a peculiar position, and forms a connecting link between the animal and the landscape painter.

ALBERT CUYP, born at Dortrecht 1606, died there about 1672. Of the life of this great painter little more is known with any certainty than that he was the scholar of his father, Jacob Gerritsz Cuyp. Cattle form a prominent feature in many of his works, though never so highly finished as in those of Paul Potter or Adrian van de Velde; indeed, in many of Cuyp's pictures, they are quite subordinate. His favourite subjects, a landscape with a river, with cattle lying or standing on its banks, and landscapes with horsemen in the foreground, were suggested to him no doubt, by the country about Dortrecht and the river Maas; but he also painted winter landscapes, and especially views of rivers where the broad extent of water is animated by vessels. Sometimes, too, with great perfection, fowls, as large as life, hens, ducks, &c.; and still-life. Nay, he even painted life-size portraits, though less successfully. However great the skill displayed in the composition of his works, their principal charm lies in the beauty and truthfulness of their peculiar lighting. No other painter, with the exception of Claude, has so well understood to represent the cool freshness of morning, the bright but misty light of a hot noon, or the warm glow of a clear sunset, in every possible gradation, from the utmost force in the foreground to the tenderest tone of the distance. The effect of his pictures is further enhanced by the skill with which he avails himself of the aid of contrasts; as, for example, the

dark, rich colours of the reposing cattle as seen against the bright sky. The impression of these qualities upon the spectator is often of a highly poetical character. In this respect, as well as in his broad, firm treatment, and his admirable impasto, he much resembles Rembrandt. But, on the other hand, his animals, and more especially his cattle, have a certain uniformity, their heads are somewhat narrow, while his execution, generally speaking, does not extend to any nicety of detail. This is the only explanation of the fact that, in his own country, his pictures, which Smith's Catalogue numbers at 336, should have failed to meet with the admiration they deserve; so much so that, as is proved by old auction catalogues, no picture of his, till the year 1750, ever sold for more than thirty florins. Indeed, I am informed by a Dutch friend, conversant with such matters, that, in past times, when a picture found no bidder, the auctioneer would offer to throw in "a little Cuyp" in order to induce a sale. The merit of having first given him his due rank belongs to the English, who, as early as 1785, gave at the sale of Linden van Slingelandt's fine collection at Dortrecht high prices for Cuyp's works; these have gone on increasing in value. About nine-tenths of his pictures are, consequently, to be found in England, while, with the exception of the Louvre, they are entirely failing in continental galleries, or very scantily seen. Fortunately some of his most beautiful works in England are in public galleries, or in private collections to which the public have access. Cuyp varies much at different stages of his development. The pictures in his earlier time have a certain heaviness of tone, the flesh-tints are of a hard red, the aerial perspective deficient, and his execution, though careful and fused, is hard in outline. A good specimen of this manner is a picture of a lady and gentleman on horseback conversing with country people on the road, No. 189, in the Bridgewater Gallery.¹ As observed in Smith's Catalogue, the examples of this period are usually signed A. C. Later, the gradation

¹ See 'Treasures,' &c., vol. ii. p. 48, as also for the other pictures by Cuyp in this collection.

becomes more true, the colouring clearer, especially the warm flesh-tints, and the solid treatment always more broad and free. At this time he signed his pictures A. Cuyp. We have a good specimen in a cattle-piece, No. 200, in the same gallery, a woman milking a cow, with a clear afternoon lighting. As an especially fine example of his favourite contrasts between dark-coloured cattle and a warmly-lighted river, I may mention No. 239, in the Dulwich Gallery. Another larger picture in the same collection, No. 169, representing a herd of cattle and their driver, conveys again, with wonderful power and clearness, the feeling of a warm, still, summer evening. A landscape in bright, warm, morning light, with two cows reposing in the foreground, and a woman conversing with a horseman, in the National Gallery, No. 53, is a chef-d'œuvre of this master. The whole picture breathes a cheerful and rural tranquillity. In his mature time these admirable qualities are seen in higher development, and combined with an increased refinement of taste. The following pictures belong to this period:—In the Louvre, No. 104, is a scene with six cows, a shepherd blowing the horn in the foreground, and two children listening to him; beyond a canal is a church-tower. This is admirably arranged, of greater truthfulness as regards the form and colouring of the cattle than usual, and with the warm lighting of the sky executed with equal decision and softness. This picture is one of the master's chief productions, being also about 4 ft. h. by 6 ft. w. Another, with three horsemen and a servant carrying partridges, and in the centre a meadow with cattle, is also in the Louvre, No. 106. This is less attractive in subject, but ranks equally high as a work of art. In Buckingham Palace is a picture with three cows reposing, and one standing by a clear stream, near them a herdsman and a woman; other cows are in water near the ruins of a castle. In this picture, 3 ft. 1 in. h. by 4 ft. 4½ in. w., we see this master in every respect at his culminating point of excellence. Not less fine, and of singular force of colour, is a landscape, also in Buckingham Palace, with a broad river running through

it, and a horseman under a tree in conversation with a countryman.¹ Of his winter landscapes, I am best acquainted with that in the Duke of Bedford's collection in London,² representing several fishermen plying their craft on the frozen river Maas. The effect of the warm sunlight on the ice and the fishermen is incomparable; while the transparency and marrowy execution are beyond praise. Of his works which illustrate the river Maas, more or less diversified with shipping, by far the most important is a view of Dortrecht, in the collection of Lord Brownlow, 3 ft. 10 in. h. by 5 ft. 6½ in. w. It would be impossible to describe the pervading transparency of the morning sunlight, or the delicacy of the aerial perspective in the gradation of a succession of vessels lying one behind the other. Nor are the freedom and firmness of the marrowy execution less remarkable.³ I here depart from my usual rule in instancing works of art, for this masterpiece is difficult of access to the public. Its former possessor, Sir Abraham Hume, is known to have refused 3000*l.* for it. A picture similar in size and subject, and of nearly equal merit, is in the Bridgewater Gallery.⁴ Another view of Dortrecht, equally admirable, though not so large, is in the collection of Mr. Holford. Here the prevailing transparency is such that light may be said to be painted in light. A fourth picture, worthy to rank with the above, is again a similar subject, in the collection of Mr. Baring. The life-size portrait by Cuyp with which I am best acquainted is that of a man in a velvet coat with white lace, in Lord Ashburton's collection. The conception is animated, and the colouring, though less clear, as warm and forcible as that of Rembrandt. As a painter of poultry he may be seen to much advantage in a cock and hen in the Munich Gallery, Cabinets, No. 443. With the fidelity of Hondekoeter he here combines a far clearer and more brilliant colouring.

PIETER MOLYN, born about 1600; he belonged to those first landscape painters who earliest developed this branch

¹ 'Treasures,' vol. ii. p. 20.

³ *Ib.*, vol. ii. p. 316.

² *Ib.*, vol. ii. p. 285.

⁴ *Ib.*, vol. ii. p. 202.

of art in its full and independent form. At the same time the figures of men and animals play prominent parts in his pictures. He was a good draughtsman, and portrayed either hilly or flat landscapes with great truth. His colouring is warm and forcible, his skies of great transparency, his touch so broad and light that he often degenerates into too loose and sketchy a manner. He is seldom seen in public galleries. The Berlin Museum has one picture—two Cottages with richly wooded rising ground and a hand-rail. On the road at the foot are pedestrians and horsemen. Inscribed “P. Mol.” It is of very powerful effect. The horses are in the style of Pieter de Laer, of a common and heavy race, and but weakly drawn. This painter executed four etchings¹ of landscapes with figures, which show much feeling for nature and the picturesque, in a simple and somewhat bold manner. One of them is dated 1626.

JAN WYNANTS, born at Haarlem 1600, and still living in 1677. He was the first master who applied all the developed qualities of the Dutch school to the treatment of landscape painting. Nothing certain is known of his instructors, or of the circumstances of his life. Although his pictures are generally tasteful in composition, they have a certain prosaic and monotonous character. His chief aim was truthfulness; and, as he carried this out in all parts, as much in his drawing and delicate aerial perspective as in his foreground, details of different kinds of plants, and small irregularities in the surface of the soil, in which, indeed, they are richer than works of any other landscape painter, his chief pictures have always much attraction for the eye. In general his prevailing tone is clear and bright, more especially in the green of his trees and plants, which, in many cases, merges into blue. In his figures of men and animals he was feeble, but many distinguished painters were found ready to supply this defect; Adrian van de Velde and J. Lingelbach most frequently, and next to these Philip Wouvermans, Barent Gael, Schellincks, and Held Stockade, painted his foreground figures. The carefulness of his execution ex-

¹ Bartsch, vol. iv., p. 9, &c.

plains to us how it was that in so long a life he only produced a moderate number of pictures. Smith's Catalogue contains about 214. These differ much according to their different periods. Unfortunately he but seldom, and, as it appears, only in early life, dated his pictures. In his first manner peasants' cottages or ruins play an important part, and the view is more or less shut in by trees. These trees are of a heavy dark green, the execution solid and careful. We have an example of this style in No. 377, in the Amsterdam Museum. A man is reposing in the doorway of a cottage, a woman with her child is walking along a road. In his middle time he generally paints open views of a rather uneven country, diversified by wood and water. In the foreground are frequently seen a sandy hill, a withered tree, large-leaved plants, and a winding pathway. His greens are at this time bright and cool in tone. The following pictures are illustrations of this manner:—A wooded landscape, in the Museum of the Hague, dated 1659. The trees present great truthfulness of detail, the falling gleams of light have a happy effect, the distance is delicate in tone, but the treatment of the trunks of the trees and of the leaves, turned blue, in the foreground is rather too broad. A landscape of very striking composition in the Amsterdam Museum, No. 375, with hills and trees in the distance, and huntsmen and animals introduced by A. van de Velde, belongs nearly to the same period. A landscape with old walls in the centre, and a wide gateway, through which cattle, painted by A. van de Velde, are being driven, dated 1665, is in the Dresden Gallery, No. 4. For size, picturesque composition, and warm, juicy colouring, this is one of this master's most important works. To judge from feeling and handling, a landscape in the Louvre must also belong to this time. It represents cattle, painted by A. van de Velde, returning in the gathering twilight to a peasant's house, and is remarkable for the delicacy of its gradation. A large landscape with many trees and a distant view, with huntsmen and shepherds, by A. van de Velde, dated 1668, No. 579, is also in the Louvre. This is a chef-d'œuvre

by the master; mildly warm in lighting, admirable in harmony, and as delicate in its execution as it is solid in impasto. That Wynants retained his full skill even in advanced life, is proved by a picture dated 1672, in the Munich Gallery, No. 526, representing a road leading to a fenced wood and a sand-hill, near which, in the foreground, are four cows, by Lingelbach, being driven along. This is a work of rare power and depth, the trees approaching those of Ruysdael in juiciness of tone. In his last manner a heavy, uniformly brown tone is often observable. We have an example of this in a landscape in the Hague Museum, No. 183, dated 1675, though it is attractive in composition and carefully finished. Occasionally, however, in his latest paintings the effect is crude, and the execution scenic.

It is his genuine feeling for nature that makes Wynants' pictures so popular in England, where we meet with a considerable number of his best works. I content myself with naming a small landscape, with a party of falconers, the figures by Wouvermans, in Buckingham Palace; another of rare power and completeness, with numerous figures by A. van de Velde, in Lord Ashburton's collection; and a third, not less admirable, with two horses in the foreground, in the collection of Mrs. Bredel.

AART, or ARTUS VAN DER NEER, born at Amsterdam 1619, died there 1683. This painter offers a decided contrast to Wynants, and occupies an equally independent position. While the latter delights to represent his landscapes in bright fresh daylight, and therefore usually in a cool general harmony, Van der Neer gives us, for the most part, canals with towns on their banks lighted by the moon, and with a prevailing warm tone. No other painter, indeed, has so well depicted the deep broad masses of shadow, as well as the effects of light, and peaceful tranquillity of character observable on a moonlight night, with so much truthfulness and clearness. Often, too, he represents the same scenes under the influence of sunset, with a warmth and glow that equals Cuyp, with whom, indeed, he sometimes worked on the same canvas. He often

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painted conflagrations with equal truth. Even his winter-pieces are generally warm in their lighting. Very rarely, though quite competent to the task, does he choose a full, cool daylight; as, for instance, in an admirable picture in the Munich Gallery, No. 244. His earlier manner was hard in detail, and dry in treatment. Of this we have a specimen in a frozen canal, in Lord Overstone's collection in London.¹ That he early attained complete freedom and breadth of treatment, and a delicate feeling for aerial perspective, is shown by another picture of the same subject,² dated 1693, in the same collection, which possesses four of his works. His best work known to me is an effect of a warm evening lighting, with figures and animals introduced by Cuyt, in the National Gallery, No. 152. The effect of this large picture, 3 ft. 11 in. h. by 6 ft. 3½ in. w., is extraordinary, and its treatment, in an excellent impasto, masterly.³ A small moonlight picture, also in the National Gallery, No. 239, is equally remarkable for poetic feeling, clearness of tone, and tender finish. Admirable, too, is No. 354, in the Louvre, in which, by a warm but tender evening light, objects are seen reflected in a canal, near which three cows are reposing. In this work we observe a great similarity to Cuyt. One of the most effective and thoroughly sustained of his moonlight pieces is No. 842 in the Berlin Museum. No. 840, also, in the same gallery, exhibits the most remarkable specimens of his conflagration effects known to me, and in which he has finely contrasted with the truthfully represented scene of human distress on the one side, the peaceful light of the rising moon on the other. As a specimen of his winter-pieces in public galleries, may be mentioned No. 222, in the Amsterdam Museum. Here numerous figures are seen skating and playing at ball on a frozen canal: the sky is covered with dark snow-clouds. The effect, however, is somewhat impaired by the brown tone of the ground and the buildings.⁴ Of the many fine works by this master which are met with in England, I shall only cite, in conclu-

¹ 'Galleries and Cabinets,' &c., p. 139.

² Ibid.

³ 'Treasures,' vol. i. p. 357.

⁴ 'Galleries and Cabinets,' &c., p. 166.

sion, the largest picture that I know by him, and in his late manner—an admirable moonlight-piece, belonging to Lord Shaftesbury, in London;¹ and a winter-piece, of rare clearness and delicacy, in the collection of Mr. Munro.

JAN VAN GOYEN, born at Leyden 1596, died at the Hague 1656. After having studied the art under various artists of no great repute, he undertook, while still quite young, a tour through France, after which he received instruction from Esaias van de Velde. His feeling for the scenery of his native land was marked by extraordinary truth of nature, and his drawing was admirable; but he was a feeble colourist, and the greater number of his works are rendered unattractive by a general tone of pale and insipid green. The wonderful lightness of his touch frequently betrayed him, moreover, into hasty and sketchy handling. Water, the prevailing element in Dutch scenery, is a prominent feature in his pictures, the best of which are remarkable for decided lighting and lively colouring. We have an example of this kind in the Louvre, No. 181, dated 1653, representing a village on the banks of a canal, to which a sailing-boat and a cart, with figures and cattle, give animation. Another of his best works is a view of the Roman Castle, now in ruins, of Valkenhof, with part of the town of Nymwegen, in the Amsterdam Museum, No. 97. I may also add No. 96 in the same collection, representing a Dutch canal with shipping, near which are houses; dated 1645. Its defect consists in the heavy brown tone of the water. This master, who, as the first introducer of that mode of treating the beauties of Dutch nature, which the greatest landscape painters of the school afterwards adopted, has a great significance in the history of this school,² may be also seen in the National Gallery, which possesses a good picture by him, No. 137, but not so remarkable a specimen as those mentioned above.

SOLOMON RUYSDAEL, born at Haarlem 1610, died 1670. He was a scholar of Jan van Goyen, and much resembles him

¹ 'Galleries and Cabinets,' &c., p. 166.

² In this view, first, to the best of my belief, expressed by W. Burger ('Musées de la Hollande,' vol. i. p. 49), I entirely concur.

in his peculiar merits and defects. His compositions, however, which chiefly consist of canals, bordered with houses and trees, the latter usually willows, are more monotonous, and his foliage more indistinct and woolly. Sometimes, but rarely, he approached his celebrated brother, Jacob Ruysdael, in force of colouring; as, for instance, in an admirable picture in the Munich Gallery, Cabinets, No. 469. Two very meritorious works, Nos. 914 and 957, the last signed with his name, and dated 1642, are in the Berlin Museum; and three, very striking in their composition, in the Dresden Gallery, Nos. 1236, 1226a, and 1226b: the first dated 1655.

ALDERT VAN EVERDINGEN, born at Alkmaar 1621, died there 1675. He was the scholar of Roelandt Savery and Peter Molyn; when he represents Dutch nature, however, he resembles far more nearly the style of conception proper to Jan van Goyen, while he far surpasses him in force of tone and energy of execution. Being driven, on the occasion of a sea-voyage he undertook, upon the coast of Norway, he made numerous studies from nature, from which he afterwards executed those pictures of rocky masses, with lofty fir-trees in the foreground, and dark sheets of water or impetuous waterfalls, by which he is principally known. Sometimes, too, but seldom, he painted storms at sea. His always truthful pictures have generally a poetic character; the skies are uncommonly clear, the rest of the colouring has much force, though sometimes of a monotonous and heavy brown tone. His treatment is unusually spirited in character. Works by him vary much in value. A wooded hill, with houses and water, in the Van der Hoop collection at Amsterdam, deserves to rank as one of his finest pictures. A scene with high rocks, and a river running through, which turns a mill, No. 161, in the Louvre, has a grandeur of character: the greens are peculiarly forcible and deep, the lighting warm, and the handling solid. The clouds alone have something untruthful about them. In the Munich Gallery, No. 225, is a waterfall dashing down a narrow ravine overgrown with fir-trees; signed

with the master's name, and dated 1656. This is admirably composed, and broad and masterly in treatment. A picture of similar subject, and, owing to its size, 5 ft. 5 in. h. by 4 ft. 9 in. w., still more imposing in character, is in the Berlin Museum, No. 852. In England a Norwegian landscape, in the collection of Lord Listowel, may be considered his most important work. In design, size, truth, force, and freshness of tone, it is one of his chefs-d'œuvre.

But this master displays far more varied talent in his numerous etchings,¹ 106 of which, representing land and sea views, are known.² Such was his skill in this branch of art, that his somewhat coarse, spirited, and firm point enables him to exhibit in these plates the same truth of nature, and the same fresh, powerful, and warm effect, which render his best pictures so attractive. His waterfalls, however, are rather woolly in character. The most remarkable of these plates are Nos. 11, 41, 42, 50, 56, 57, 60, 66-72, 75, 80, 88, 89, 99, 100, 101-103. Generally speaking, their finish is not great, though he shows us, in Nos. 33, 34, 40, 45, 56, that he knew how to combine delineation of detail with general effect. The 57 plates, also, that illustrate the poem of 'Reineke Fuchs' show much power of invention in a different department, and a happy vein of humour. In the human figure, however, he is weak in drawing, which more especially appears in two mezzotinto plates by him. One of these, representing Venus and Cupid, is most unsatisfactory. It is interesting to compare these etchings from 'Reineke Fuchs' with the original drawings, executed in a broad, firm style, and with much force and warmth of effect, on brownish-yellow paper, now in the collection of engravings in the British Museum. In addition to these, the Museum contains a rich series of landscapes and one sea-piece, executed by the master, in sepia, bistre, and Indian ink, so that in no place shall we meet with better opportunities for a thorough study of him.

¹ Bartsch, 'Le Peintre Graveur,' vol. ii. p. 157, &c.

² Besides the 103 described by Bartsch there are three in the collection of engravings in the British Museum.

JACOB RUYSDAEL, born at Haarlem 1625 (?),¹ died there 1681. Although it is not known who his master was, it is highly probable that he studied under his elder brother Solomon. Jacob Ruysdael is, beyond all dispute, the greatest of the Dutch landscape painters. In the works of no other do we find that feeling for the poetry of northern nature and perfection of representation united in the same degree. With admirable drawing he combined a knowledge of chiaroscuro in its most multifarious aspects, a colouring powerful and warm, and a mastery of the brush, which, while never too smooth in surface, ranges from the tenderest and most minute touch, to the broadest, freest, and most marrowy execution. The prevailing tone of his colouring is a full, decided green. Unfortunately, however, many of his pictures have, in the course of years, acquired a heavy brown tone, and thus forfeited their highest charm. Many also were originally painted in a greyish but clear tone. He generally presents us with the flat and homely scenery of his native country under the conditions of repose; while the usually heavy clouded sky, which tells either of a shower just past or of one impending, and dark sheets of water over-shadowed by trees, impart a melancholy character to his pictures. Especially does he delight in representing a wide expanse of land or water. If the former, the scene is frequently taken from some elevation in the surrounding country, commanding a view of his native city, Haarlem, which is seen breaking the line of the horizon with its spires. In pictures of this kind we plainly recognise the influence which Rembrandt, the great head of the whole Dutch school, exercised over Ruysdael. Between these and his sea-pieces a connecting-link is formed by his view of the coast of Scheveningen, with the waves breaking on the shore, and a dark sky threatening a tempest over head. His sea-pieces, properly speaking, are few, and, unlike those by William van de Velde, never represent the ocean in perfect repose, or

¹ As a picture and an etching exist by Ruysdael dated 1646, the date of his birth we have assumed above must obviously appear nearer the truth than that of 1635, hitherto arbitrarily asserted.

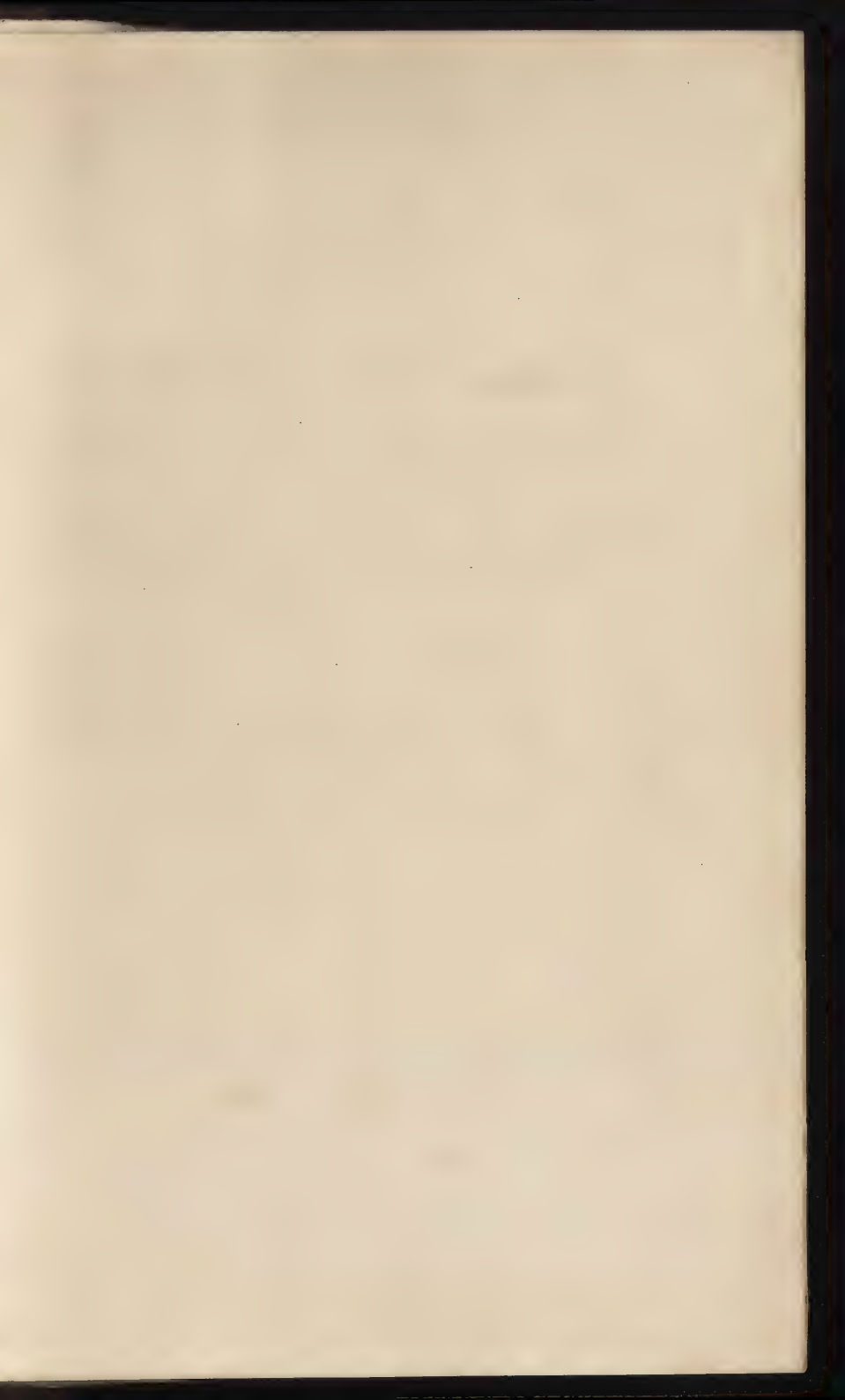
beneath a serene sky, but are always characterised by cloudy heavens, and by an agitated and sometimes raging sea. Under every condition, the movement and fluidity of the waves is represented with singular truthfulness. Taken altogether, his wide expanses of sky, earth, or sea, with their tender gradations of aerial perspective, diversified here and there by alternations of sunshine and shadow, may be said to attract us as much by the deep pathos as well as picturesqueness of their character. On the other hand, we often find the great master taking pleasure in the representation of hilly and even mountainous districts, with foaming waterfalls, in which he has won some of his greatest triumphs; or he gives us a bare pile of rock, with a dark lake at its base; but these latter subjects, which embody the feeling of the most elevated melancholy, occur very rarely. In his drawing of men and animals he was weak, and occasionally obtained the assistance of other masters, especially of A. van de Velde and Berchem. As he seldom dated his pictures, and early attained his full development, we find a difficulty in determining the order in which they were painted. His earlier works, however, may be identified by the extraordinary minuteness with which all objects—trees, plants, and every diversity in the soil—are represented; by a decision of form bordering on hardness, and by less freedom of handling and delicacy of aerial perspective. The following are illustrations of this period in public galleries:—A hill partially wooded, with two peasants' cottages, and a quiet stream; in the Berlin Museum, No. 885. A wooded landscape, with the ruins of a convent, in the Dresden Gallery, No. 1375. Very similar in character is a wood illumined by a sunbeam; and a high-road with a traveller and three dogs, in the Louvre, No. 171. The fine examples of his more perfect manner are so numerous, that I can only quote a few which illustrate his different classes of subjects. At the Museum of the Hague, No. 132, is one of his wide expanses—a view of the country around Haarlem, the town itself looking small on the horizon, and seen from the direction of Overveen; in the foreground a bleaching-ground; and some houses,

reminding us, by the manner with which they are introduced, of Hobbema. The prevailing tone is cool, the sky singularly beautiful, and the execution wonderfully delicate. A flat country, with a road leading to a village, and fields with wheatsheaves, is in the Dresden Gallery, No. 1376. This is temperate in colouring, and beautifully lighted. Equally fine is an extensive view over a hilly but bare country, through which a river runs; in the Louvre, No. 473. The horseman and beggar on a bridge are by Wouvermans: here the grey-greenish harmony of the keeping is in fine accordance with the poetic grandeur of the conception. A hill covered with oak woods, with a peasant hastening to a hut to escape the gathering shower, is in the Munich Gallery, Cabinets, No. 458. The golden warmth of the trees and ground, and the contrast between the deep, clear chiaroscuro and soft rain-clouds, and the bright gleam of sunshine, render this picture one of the finest by this master. Although in a private collection, I must not pass over the finest specimen, both as regards size and excellence, of Ruysdael's distant views, namely, the picture in the possession of Mr. Sanderson in London;¹ nor a small picture, in which all his fine qualities are united, in the collection of Mr. Holford.² Of the different Scheveningen coast-scenes, I may name a specimen at the Hague, No. 131, which is powerful in effect, and remarkable for its gathering, heavy clouds, and dim and broken light upon the water and shipping. But the most beautiful picture of the class with which I am familiar is in Lord Carlisle's collection in London. This is more clear and true throughout than the former, and of a breadth and softness of touch which only belongs to this master's best works. The peculiar charm which is seen in Holland by the combination of lofty woods and calm water is fully represented in the following works:—The Chace; in the Dresden Gallery, No. 1365, consisting of a beech wood, with a wooded plain seen through the trunks of trees. Here in the calm water in the foreground—through which a stag-hunt, by Adrian van de

¹ 'Treasures,' vol. ii. p. 288.

² *Ibid.*, vol. ii. p. 202.

Velde, is passing—clouds, warm with morning sunlight, appear reflected. In this picture, remarkable as it is for size, being 3 ft. 10½ in. h. by 5 ft. 2 in. w., the sense even of the fresh morning is not without a tinge of gentle melancholy. The broken reflections in the water, also, are incomparable, the general tone unusually warm, and the treatment broad and free. A noble wood of oaks, beeches, and elms, about the size of the last-mentioned picture, is in the Louvre, No. 470. In the centre, through an opening in the woods, are seen distant hills. The cattle and figures upon a flooded road are by Berchem. In power, warmth, and treatment this is also nearly allied to the preceding work, though less clear in parts, and a little disturbed in its keeping by the too glowing tone of the figures. A still larger picture, and of equal mastery, is in Worcester College, Oxford; it represents a mighty oak and other trees, which mirror themselves indistinctly in a dark pool in the foreground, covered with aquatic plants. A sunbeam lights up a cornfield and one cloud, while others are dark with rain. A fourth picture, worthy to be classed with the foregoing, is in the Van der Hoop collection at Amsterdam. This also represents a wood, while in the foreground a small waterfall, painted with wonderful skill, renders it a connecting-link with the next class of his subjects. The sky is bluer here than usual; the effect of light upon the wood is splendid; the treatment, both in breadth and transparency, almost superior to those we have just described. Of his waterfalls in public galleries, the most remarkable are—a picture in the Hague Museum, No. 130, which is particularly striking for its warm lighting and careful execution. Another, with the Castle Bentheim, so often repeated by Ruysdael, is in the Amsterdam Museum, No. 269: the cool lighting here is wonderfully harmonious. In the same collection, No. 270, is a landscape, with rocks, wood, and a larger waterfall. This has a grandly poetic character, which, with the broad and solid handling, plainly shows the influence of Everdingen. The same remark may be applied to the waterfall, No. 328, in the Munich Gallery. Here the dark, rainy sky enhances the sublime impression made





THE JEWISH CEMETERY BY WURSTEL IN THE DRESDEN GALLERY.

by the foaming torrent that rushes down the rocky masses. Another work worthy to rank with the foregoing is the Jewish Cemetery, in the Dresden Gallery, No. 1366, see woodcut: a pallid sunbeam lights up some of the tombstones, between which a torrent impetuously flows. The profound melancholy of this scene can be conveyed by no description. Two waterfalls in the Brunswick Gallery belong to Ruysdael's best productions of this class. I proceed now to the few sea-pieces, properly so called, by the master. A slightly agitated sea, with vessels of different sizes, and dark rain-clouds overshadowing, through which a ray of sunshine struggles in faint gleams on the water; a town in the background; in the Museum at Berlin, No. 884. The gloomy character of this scene is admirable; and the sky, in the truth, softness, and moisture of the clouds, one of the finest the master ever executed. A Storm; in the Louvre, No. 471. Here the sunbeams falling through grey and heavy clouds illumine the breakers that dash against the boarding which protects a fisherman's cottage, and also light up other portions of the raging element both in the middle and background of the picture. The awfully poetic character of a subject like this is here united with the most striking effect, and the rarest breadth and softness of execution. But this picture even is surpassed in sublimity, as well as equalled in every other respect, by a Storm in the collection of the Marquis of Lansdowne at Bowood.¹ And, while Ruysdael, in his sea-pieces, excels every other painter of marine subjects, his only architectural piece transmitted to us, viz. the view of the interior of the New Church at Amsterdam, in the collection of the Marquis of Bute,² shows him as equally superior to all painters of architecture. Here, both aërial and linear perspective are admirably observed, and the cool clear chiaroscuro incomparable. The figures are by Wouvermans. We need scarcely observe that the union of so many characteristics congenial to the taste of the English has led to a large number of Ruysdael's works being imported into England. In my 'Treasures' I have enumerated

¹ 'Treasures,' vol. iii. p. 158.

² Ibid., vol. iii. p. 481.

130, and will only now remark, that this large amount includes pictures of the greatest beauty, illustrative of his different styles, in the collections of Sir Robert Peel, Lord Ashburton, Mr. Baring, Mr. Wynne Ellis, Mr. Fountaine (Narford Hall), the Marquis of Bute, Mr. Field, Lord Overstone, Mr. Foster, Lord Burlington, Sir H. Hume Campbell, and in the Bridgewater Gallery. Ruysdael also executed seven etchings in a spirited and original manner, with a dexterous point.¹

MEINDERT HOBBEEMA was a cotemporary of Jacob Ruysdael, and certainly alive in 1669. This is all that we can positively ascertain regarding this most deservedly celebrated landscape-painter. It is not improbable, however, that he was a scholar of Solomon Ruysdael, while his works show that Jacob Ruysdael exercised considerable influence over him. The fact that such distinguished painters as Adrian van de Velde, Philip Wouvermans, Berchem, and Lingelbach, executed the figures and animals in his pictures—Hobbema himself not having sufficient aptitude—proves the esteem in which he was held by cotemporary masters; nevertheless it is evident that the public was slow in conceding to him the rank which he deserved, for his name is not found for more than a century after his death in any even of the most elaborate dictionaries of art, while the catalogues of the most important picture-sales in Holland make no mention of him at all up to the year 1739; when a picture by him, although much extolled, was sold for only 71 florins, and even in 1768 one of his masterpieces only fetched 300 florins. The English must have been the first to acknowledge the high merit of this master; for I know various works by him which have been in this country for many generations. Indeed, for the last thirty years, he has become the most popular Dutch painter in England, so that, not only are nine-tenths of his works to be found here, but the prices given have even reached the inordinate sum of 4000*l*.

The peculiar characteristics of this master, who, next to

¹ Bartsch, 'Le Peintre Graveur.'

Ruysdael, is confessedly at the head of landscape-painters of the Dutch school, will be best appreciated by comparing him with his rival. In two most important qualities—fertility of inventive genius, and poetry of feeling—he is decidedly inferior to Ruysdael: the range of his subjects being far narrower. His most frequent scenes are villages surrounded by trees, such as are frequently met with in the districts of Guelderland, with winding pathways leading from house to house. A water-mill occasionally forms a prominent feature. Often, too, he represents a slightly uneven country, diversified by groups or rows of trees, wheat-fields, meadows, and small pools. Sometimes, but rarely, he gives us the view of part of a town, with its gates, canals with sluices, and quays with houses; still more rarely the ruins of an old castle, with an extensive view of a flat country, or some stately residence. In the composition of all these pictures, however, we do not find that elevated and picturesque taste which characterises Ruysdael; on the contrary, they have a thoroughly portrait-like appearance, decidedly prosaic, but always surprisingly truthful. Nor are his lights and shadows distributed in such large masses; his more isolated lights being therefore more striking in effect. In the clearness of his aerial perspective also, and in the clouds which far more sparingly cover his skies, and, being illumined by the sun, have often a silvery tone, he surpasses his rival. The greater number of Hobbema's pictures are as much characterised by a warm and golden tone, as those of Ruysdael by the reverse; his greens being, in such cases, yellowish in the lights and brownish in the shadows—both of singular transparency. In pictures of this kind the influence of Rembrandt is very evident; and while they equal those of the great master in force and depth of luminous tone, they are superior in brilliancy of effect to any work by Ruysdael. While these works chiefly present us with the season of harvest and sunset-light, there are others in a cool, silvery, morning lighting, and with the bright green of spring, that surpass Ruysdael's in clearness. His woods, also, owing to the various lights that fall on them, are of

greater transparency. As regards freedom of the brush both masters rank equally high, while in solidity of impasto Hobbema stands first. If, too, we compare their trees, we find that, while Hobbema's are less lofty and noble in character than those in some of Ruysdael's works, the different kinds are in form and colour more clearly defined; in the pale tone of the willow, for instance: his pictures, consequently, have more variety of tone. Lastly, single trees are, both in their branches and foliage, more individualized. Amongst Hobbema's works, however, we find many which have contracted a heavy brown tone, and thus, in a great measure, lost their original charm. As almost all the galleries on the Continent were formed at a period when the works of Hobbema were little prized, they either possess no specimens, or some of an inferior class, so that no adequate idea can be formed of him. The most characteristic example to be met with on the Continent is an oak-wood, with scattered lights, a calm piece of water in the foreground, and a sun-lit village in the distance, in the Berlin Museum, No. 886. Fortunately some of his most beautiful works in England are in the hands of lovers of art distinguished for their courtesy. One of these is a landscape belonging to Lord Hatherton, in London, which merely represents a few groups of trees, a farmyard, a quiet pool, and some hedges and meadows, in the light of a bright afternoon sun, but which, from its size, 3 ft. 6½ in. h. by 4 ft. 2½ in. w., as well as by its combining all the master's best qualities, may be classed amongst his most admirable works. It is signed, and dated 1663.¹ Nor is a picture in the possession of Mr. Holford, which, from its similarity in size, signature, subject, and treatment, may be called a companion to the foregoing, less distinguished in merit: 3000*l.* was paid for it.² Mr. Baring's gallery also contains a good specimen of Hobbema's warmly-lighted village-houses and trees.³ And a still better example, signed, and dated 1667, is in the collection of Mr. Field.⁴ A water-mill of singular clearness, and a land-

¹ 'Treasures,' &c., vol. ii. p. 251.

² *Ibid.*, vol. ii. p. 202.

³ *Ibid.*, p. 111.

⁴ 'Galleries and Cabinets,' &c., p. 194.

scape of the most luminous chiaroscuro, are in the collection of Mr. Wynne Ellis.¹ But his most celebrated picture of a mill, formerly in the Von Sassegheem collection at Ghent, is now in the possession of Mr. Gustavus Schultz, the banker, of Berlin, who gave 4000*l.* for it at the sale by auction of the Patureau collection. It is fully entitled to its reputation, for its energetic effect in the clearest, most golden tone, for the truthfulness of the reflections, and for its masterly execution in a solid *impasto*. Another picture of the same subject, in which the mill is less prominent, with houses, trees, and fields with sheaves of corn, and a village in the distance, belongs also to his *chefs-d'œuvre*. There is a peculiar charm in the contrast between the dark foreground and the sun-lighted distance.²

I proceed to treat of some inferior painters, who, partly as scholars, partly as imitators, followed the style of Ruysdael, and in many cases that of Hobbema also.

A. V. RONTBOUTS painted in Friesland about the year 1660, and so well succeeded in imitating the style both of Ruysdael and Hobbema, that, by obliterating his name, his pictures are often made to pass for theirs. However, he has less taste in composition than the first, less warmth and power of colouring than the second, and a less spirited touch than either. There is a wooded landscape by him, and signed with his name, with a large oak-tree in the foreground, remarkable for its truth of nature; in the Berlin Museum, No. 888a.

CONRAD DECKER flourished in the first half of the 17th century. His favourite subjects are peasants' cottages, surrounded by trees, and generally with water near them; and these he executed with great clearness and minutia of detail. He was so much esteemed that his pictures were in some instances supplied with figures both by A. van de Velde and A. van Ostade. Sometimes he approaches Ruysdael, always excepting his inferior aerial perspective and heavy tone; as, for example, in two pictures in the

¹ 'Treasures,' vol. ii. p. 297.

² 'Galleries and Cabinets,' &c., p. 141.

Louvre, Nos. 113 and 114. A picture at Munich, Cabinets, No. 389, with figures by A. van Ostade, is distinguished by its warmth and clearness of colouring.

JAN REINIER VAN VRIES flourished towards the end of the 17th century, and painted landscapes, in which buildings are generally prominent. Although he frequently approaches Ruysdael, he is less powerful in colouring, and his execution is paltry. In the Antwerp Museum, No. 350, is a wooded landscape and farmyard by him, signed with his name.

ABRAHAM VERBOOM, a cotemporary of the two masters last named, was an imitator of Ruysdael, but shows also the influence of Waterloo. His favourite subjects were woods; his trees are well understood, his aerial perspective good, and his execution skilful, though in his large pictures often bordering upon the merely decorative. At the same time he is somewhat heavy in colouring, and far less harmonious in general effect than Ruysdael. A grand picture, of a forest with a small stream, is in the Amsterdam Museum, No. 339, signed "A. H. V. Boom. A. 1653." Two smaller works, also of much merit, one a village surrounded by trees, signed "A. v. Boom," the other an oak-wood, are in the Dresden Gallery, Nos. 1377 and 1378. The best picture by him in England I know is a wooded hill, with figures by A. van de Velde, in the collection of Mr. Baring.

VAN KESSEL. This painter also belongs to the skilful imitators of Ruysdael. In feeling and clearness of colouring he comes nearer to him than the generality of the class. I know no work by him in public galleries; but in Mr. Baring's collection there is a good landscape, with a dark sheet of water in the foreground, and a sunny light in the middle distance.

JAN LOOTEN died in England, where he had long resided, in 1681. He usually painted rocky scenes, but sometimes also woods and English parks. He shows much taste in composition, his well-drawn trees are true to nature, and his execution, in various styles, very careful. At the same time, he much detracts from the effect of his pictures by

an inky and heavy colouring. I know no gallery which possesses a picture by him, except that of Berlin, No. 941—a wooded landscape of considerable size, with a stag-hunt, seen between hills covered with stately oaks. This picture is signed “Jan Looten, 1659.”

JAN VAN DER HAGEN, born 1635 (?). As a painter he is more independent than the above mentioned, though he, too, betrays the strong influence of Ruysdael. His subjects are generally chosen from a high point of sight, being views of country with a river running through, and with houses and trees on its banks, and men and animals giving animation to the scene; sometimes, too, he represents mountains or hilly and richly-wooded landscapes. His pictures have the merit of great truthfulness in all their details; their great fault is that of dark and heavy colouring. His very careful execution often leads to a certain hardness, and degenerates at times into too great minuteness. The best picture that I know by him is in the new Town-hall at Amsterdam, No. 39. This is a hilly landscape, with men and animals, and the felled trunk of a tree lying in the foreground; it is expressive in composition, good in chiar-oscuro, clear and warm in colouring, and with a certain breadth of handling. The next in merit is in the Amsterdam Museum, No. 104, a view over canals, of the class above described. Two pictures belonging to the same department, in the Louvre, Nos. 188 and 189, may be classed among his best works.

HERMANN SAFTLEVEN, born at Rotterdam 1609, died at Utrecht 1685. This painter occupies an entirely independent position. Although a scholar of Jan van Goyen, he took quite a different direction. His subjects were generally views of the Rhine, and occasionally of the Moselle, diversified with boats and figures, and on a small scale. These are often fortunate as to the point of view, and have all the charm of good drawing and careful execution. Considering the period in which this painter lived, his works have something old-fashioned; arising from a hardness of objects in the foreground, and a too dark blue in the distance. Owing to a degree of uniformity in his

pictures, it will not be necessary to give many examples of them. One Rhine view especially, distinguished by its genuine feeling for nature, the airiness of the distance, and tender execution, is in the Louvre, No. 583. Three others, similar in character, one of which, No. 279, is dated 1678, are in the Amsterdam Museum. His largest pictures in this style known to me are in the gallery of Count Schönborn at Pommersfelden, near Bamberg. He does not appear, however, to advantage in them. In his etchings, executed between the years 1640 and 1669, of which Bartsch enumerates 36,¹ Saftleven proves himself a first-rate artist. His landscapes here are not only more varied in invention than his pictures, but display an admirable delicacy of gradation, and a tenderness of handling, in which he is unrivalled. No. 12, a river dotted with boats, and with rocky banks, is especially beautiful; No. 18, a distant view, is marvellously rich and tender; No. 22, Spring, of the utmost freshness. And of Nos. 27, 28, 30, we may affirm that they belong to the most beautiful etchings of the whole Dutch school. In conception and handling they remind us of Jan Both, while No. 29, which represents a gateway in Utrecht, shows in energy and sunny effect much affinity to A. Cuyp. An extensive view of the town of Utrecht, in three compartments, No. 35, is an admirable work. In a series of ten plates, which from their dashing style would appear to have been done in his earlier manner, we find a healthy, though homely, humour. No. 1, a likeness of himself, proves that he was a skilful portrait-painter, much akin in feeling to Van der Helst. Lastly, he was very successful in animals, as is proved by No. 33, which represents two elephants.

JAN GRIFFIER, born 1656, and still living in 1720, is supposed to have been the scholar of Roland Rogman and Philip Wouvermans; but he invariably imitated in his landscapes the style of Hermann Saftleven, from whom, however, he is easily distinguishable by his less energetic tone and less solid execution. But his best works attract us

¹ 'Le Peintre Graveur,' vol. i. p. 237, &c.

by their picturesque subjects, tender execution, and numerous details. The Amsterdam Museum has a pretty example of him, No. 98. Of his twelve pictures in the Dresden Gallery, Nos. 1529 and 1531 deserve special notice. Two pictures in the Berlin Museum, Nos. 1013 and 1014, also belong to his best works.

JAN HACKAERT, born 1636 (?) forms a connecting link between those landscape-painters who represent northern and those who represent southern scenery. We do not know who his master was, nor have we any information respecting his career, except that while still young he took a journey, for the purpose of studying his art, into Germany and Switzerland. In some of his landscapes with lofty mountain-ranges we trace the result. Other works by him represent the scenery of his own country. He appears to have been peculiarly struck by the picturesque effect of the lofty-stemmed woods in the neighbourhood of the Hague, with the sunlight streaming through them. While his mountain scenery is rendered attractive by good drawing, great clearness, and a generally warm colour, and careful execution, his more Dutch pictures display the poetic feeling of breezy woods, and the merit of marvellous truthfulness. His inaptitude in figures was sometimes supplied by A. van Ostade, sometimes by Jan Lingelbach. Smith's Catalogue partly accounts for the rarity of his pictures by the fact that he executed several large pieces for the decoration of rooms. A good example of his art in the style first mentioned is afforded us by No. 892 in the Berlin Museum. A warm sunset lighting shows us every object reflected in a clear sheet of water; and in the background are mountains: the men and animals reposing are introduced by A. van de Velde. His second style is admirably illustrated by a row of lofty ashes bordering a clear stream, with figures by A. van de Velde; in the Amsterdam Museum, No. 103. A road leading by a group of lofty trees, and animated by figures introduced by Lingelbach, is in the Dresden Gallery, No. 1388. The Wood near the Hague, with Foresters waiting for the Stadtholder, who is seen approaching in a carriage drawn by six horses, is in the

Munich Gallery, Cabinets, No. 386. Of the pictures I know by Hackaert in England, one belonging to the first class is a wooded landscape in the collection of the Marquis of Bute. A noble specimen of his native subjects—the Wood near Haarlem, with a hunting party by Held Stockade—is in Stafford House. This master also etched six¹ plates in the style of Waterloo,¹ but is far inferior to him; being indistinct in form, woolly in treatment, and spotty in his shadows. His best efforts are Nos. 5 and 6.

BARTHOLOMÆUS BREENBERG, born about 1620, died after 1663 (?). Although it is not known who his master was, it is evident that he at first took Poelemberg for his model. Subsequently he resided for some time in Italy, where he fell under the influence of Italian painters. Although not unsuccessful in his treatment of historical subjects—of which his Joseph selling Bread during the Famine in Egypt, in the Dresden Gallery, No. 1326,² is the best example—he is especially distinguished by his small landscapes, which are either views of Roman ruins, or scenes in which these, at all events, form a prominent feature. His attainments as an historical painter enabled him to animate his landscapes with cleverly-executed figures; for this purpose he selected alternately scenes from Holy Writ, from mythology, or from Boccaccio. Breenberg shows himself in his landscapes to be a refined draughtsman, his aerial perspective is well understood, and his execution solid and tender; yet, owing to their cold and heavy tone, his works often fail to produce a favourable effect. One, really striking for clearness and good chiaroscuro, is the Finding of Moses, in the National Gallery, No. 208. Six small pictures by him are in the Louvre, Nos. 50–55, which fully display his merits and his defects. There is also a Monk praying in a cave, in the Munich Gallery, Cabinets, No. 508, which is remarkable for its excellent modelling, and clear, powerful colouring; a landscape, also, with ruins introduced, in the Vienna Gallery, is singularly

¹ Bartsch, 'Le Peintre Graveur,' vol. iv. p. 287.

² The same composition, executed by him in life-size, is to be found in the Emmaus church, at Prague.

delicate. This master is one of those who distinguish themselves far more by their etchings than by their paintings. Of these there are 31¹ undisputed specimens, the greater number of which represent, like his pictures, landscapes with Roman ruins. A fine and skilful point and tender chiaroscuro are their prominent qualities. But as compositions they are generally poor, with the exception of No. 15, which is also more than commonly remarkable for its execution. In No. 31, which is a likeness of himself, he has evidently endeavoured to copy the style of Rembrandt, but not with much success; the drawing of the mouth is weak, and the touch hard.

JAN BOTH, born at Utrecht 1610 (?), died 1650 (?). He learnt the art from Abraham Bloemart, but, having early accompanied his brother Andreas into Italy, he fell under the influence of Claude, and devoted himself almost exclusively to the representation of Italian scenery. This tendency is far more marked in him than in any other of the Dutch masters. He deeply felt the beauty of this noble form of nature, and made very careful studies from it: added to this, he was an excellent draughtsman, and was peculiarly skilful in rendering that effect of golden light and ethereal distance which accompany the Italian sunset. Lastly, a free and solid use of the brush completes the charm of his pictures, which are often animated with figures of men and animals by his brother Andreas, and occasionally by Poelemberg. Jan Both was equally successful in pictures of a very large and a very small scale. But we cannot deny, on the other hand, that his productions are somewhat uninteresting from a certain uniformity in their composition. Generally speaking, they represent lofty trees in the foreground, with a range of high rocky mountains, which rise in steps one behind the other, stretching out into the distance; while a wide plain spreads itself at their feet. Sometimes a waterfall, or a sheet of calm water, is introduced. It is only in exceptional cases that he paints views of particular scenes; as,

¹ Bartsch, 'Le Peintre Graveur,' vol. iv. p. 159, cites twenty-eight, to which Weigel adds three more, p. 179.

for example, of the Lake of Bolsena, or of the Ponte Molle. In many of his pictures, too, the warm tone degenerates into an unpleasing and monotonously foxy red : finally, his execution is occasionally somewhat mechanical, especially in the treatment of light trees, which thus acquire a silhouette-like effect. When we consider his short life, and the careful execution of his pictures, of which several are considerable in size, we cannot wonder that their number, as reckoned in Smith's Catalogue, does not exceed 150.

Of all Jan Both's pictures known to me, the landscape in the Van der Hoop collection in Amsterdam is the most remarkable, both for its size, 6 ft. 1 in. h. by 7 ft. 10 in. w., and for the beauty of its composition, the great variety of its subject, the extraordinary clearness of its morning lighting, and the equally careful and free treatment. A landscape in the National Gallery, No. 71, also belongs to this master's best works, in which the fresh light of morning seldom appears. Amongst the examples of sunset effects, one in the Louvre, No. 43, stands foremost for attractiveness of composition and admirable keeping, as well as for its considerable size. It is, however, even surpassed by another, No. 38, in the Amsterdam Museum, in which his transparent, clear, and glowing light is united with a composition of more than usual truth of nature. The subject is a large river flowing between rocky banks, and on it a ferry-boat, with shepherds and cattle. That the artist himself had a peculiar value for this composition is proved by the fact of his having etched it. Again, there is a large landscape of similar character in the Gallery of the Hague, No. 17, which we are tempted to pronounce even more beautiful. Here we have Italian nature of a more simple and truthful character than is usual in Both's pictures ; the glowing sunshine being of singular power and clearness, particularly in the chiaroscuro of the foreground, and the touch of the greatest breadth and delicacy. Two other pictures—the one No. 37 in the Amsterdam Museum, the other No. 18 in that of the Hague—both remarkable for their style of composition—prove how well Both could

execute details in solid impasto, even upon a small scale. Of his numerous and generally fine works in English private collections I shall only name the Baptism of the Eunuch, in Buckingham Palace, as one of his best.¹

The ten landscapes etched by him are in every respect similar in character to his paintings.² We find in them not only the same compositions, but he has marvellously succeeded in giving them the same warm, sunny effect, while the foliage, executed with a very dexterous point, corresponds with that of his pictures. The most remarkable of these etchings are Nos. 1, 2, 5, 7, and 10. Besides these, Jan Both engraved the Five Senses with much cleverness; compositions full of rude humour, designed by his brother Andreas.

WILLEM DE HEUSCH, born at Utrecht, died 1712 (?). He was the scholar, and in all respects the faithful and successful imitator of Jan Both: indeed, both in his compositions and effects of warm light he is so like him, that their pictures might be mistaken, were he not less clear in tone and colouring, and less free and spirited in treatment. The usually very small figures in his pictures are generally painted by Poelenberg, Schellinks, or Held Stockade. There are few examples of him in public galleries. One landscape under a glow of sunshine, with cattle and shepherds, is in the Louvre, No. 201. Another picture of ruins on the rocky shores of a lake, with mules in the foreground—seen by a sunset-light—is in the Vienna Gallery; and, for size, clearness, and softness of touch, takes precedence of the former. A third picture—a mountainous landscape, with a bridge leading across a ravine—is in the Cassel Gallery, No. 585. All three are signed by him; but the initial letter of his Christian name is written G. instead of W. Doubtless G. stands for Gulielmo, as he must have been called during his long residence in Italy. In his etchings too, of which there are thirteen acknowledged to be by him,³ he showed himself a faithful

¹ 'Treasures,' vol. ii. p. 21.

² Bartsch, 'Le Peintre Graveur,' vol. v., p. 199, &c.

³ Bartsch, *ibid.*, vol. i. p. 323, &c., gives this as their number; but there are three more in the collection of engravings in the British Museum.

imitator of Jan Both in every respect; though, in my opinion, more inferior to him in this branch of art than as a painter. His ærial perspective is less carefully observed, and the management of his point more blunt and woolly. I concur with Bartsch in thinking the Great Oak Tree, No. 3, his best plate.

JACOB DE HEUSCH, born at Utrecht 1657, died 1701. He was the nephew and scholar of the former painter, and imitated him, though not very successfully. Of works which, from their signatures are believed to be his, I only know one in the Vienna Gallery, dated 1699. It represents a landing-place on a lake, with several vessels and figures around, and high mountains in the distance. The evening lighting is warm and very harmonious, and the whole style of conception proves that Hermann Saftleven had influence over him.

ADAM PYNACKER, born 1621, died 1673. We do not know who his master was, but he went while young to Italy, and must have remained there three years. Although inferior to Jan Both in the taste and grandeur of his conceptions of Italian nature, he surpasses him in variety. Besides rocky scenes, with waterfalls and bold bridges, we have sea-coasts with high mountain-ranges and Italian harbours; also simple, secluded landscapes, more in the style of his native scenery, with a group of fine trees, low wood, or a brook with sedgy banks. Almost all his pictures are enlivened with figures and animals, which he both drew and painted well. While Jan Both prefers a warm lighting, this master, on the contrary, usually adopts a cool tone; his trees being generally of a bluish-green. It is in fresh, cool, morning scenes that he especially excels. His inferiority to Both is most marked in point of transparency; indeed many of his pictures have a heavy and dull appearance. In the use of the brush he is most precise and admirable, and occasionally indulges in much detail. At times this facility degenerates into a decorative manner, which no doubt arises from his having often painted the walls of Dutch rooms—a fact which will also explain the comparatively small number of his works, which Smith's

Catalogue estimates at only 69. As may be inferred from what we have already said, these differ considerably in value. One, a large landscape, exemplifying his earlier manner, and dated 1654, is in the Berlin Museum, No. 897: it represents a torrent rushing over a high rock in the foreground, and a shepherd, with a small flock, blowing his horn. The warm evening light of the sky is not consistently sustained throughout. This is also true of an otherwise admirably lighted and carefully executed sea-coast, with a tower and some vessels; in the Gallery of the Louvre, No. 402. There too, No. 401, may be found an excellent specimen of his simpler subjects, a landscape, namely, with a goat grazing, and a muleteer halting before a tavern. This picture, executed throughout in a golden tone, rarely chosen by this master, is for sunny clearness and spirited handling one of his best works. With it we may class a landscape, with a white cow passing through a brook, lighted by a soft, warm, sunset glow—in the Munich Gallery, Cabinets, No. 362; and another, also with cattle, and a young shepherdess drinking from a fountain—in the Cassel Gallery, No. 509. As examples of his cold, bluish tone, though otherwise very delicate in execution, I may mention a landscape, with cattle and herdsmen in the foreground, in the Louvre, No. 403; and a hilly landscape with a river and high trees, and the same figures, in the Amsterdam Museum, No. 248. Of the twenty-five pictures—a large number for this master—known to me in private English collections, I may mention, both for its value and accessibility, a landscape, with a high-arched bridge, and the sun shining through it, and cattle in half-shadow in the foreground, in the collection of Mr. Baring.

HERMANN VAN SWANEVELT, born at Woerden in Holland about 1620, died 1656.¹ Who his first master may have been is unknown, but it is certain that at an early age he went to Rome, and became a scholar of Claude Lorraine. His

¹ I consider this date, which rests on the testimony of the French Academy, of which he was a member, more probable than that of 1690, which is generally assigned to his death.

very diligent and solitary study of nature won for him while there the appellation of the Hermit. From his great master he acquired taste in composition, and in many cases that tender atmosphere in his distances for which Claude was so distinguished. He was also an admirable draughtsman. In his middle-grounds and foregrounds, however, a cold, green tone generally prevails, and the last are often too heavy, dark, and gloomy; while his sunset skies are of too cold a red. Lastly, his execution, however careful, often degenerates into over-smoothness and indistinctness. These defects are probably the reason why his landscapes so seldom appear in picture-galleries. There are, however, three at Hampton Court, which, both for composition and chiaroscuro, belong to his most pleasing works. There is also a small landscape in the Berlin Museum, No. 442, distinguished by singular warmth and power, fine harmony, and very careful handling. A wooded landscape, with a river and wide distance, in the Louvre, No. 507, is beautifully composed, and tender in distance, but the harmony is disturbed by the prevailing cold, green tone. A Sunset, in the same collection, No. 508, has also an indistinctness in the execution. A large landscape, in the Hague Museum, No. 151, is still less satisfactory. Indeed the cold red of the sky, and the heavy tone of the foreground, render its effect positively unpleasing. It is the foreground again that detracts from the value of a beautiful landscape, in the Munich Gallery, No. 179, composed quite in the taste of Claude, and of delicate, airy gradation in the foreground and middle distance. On the other hand, there is no Dutch master who appears to such advantage in his etchings when compared with his paintings. Here he shows himself throughout a worthy scholar of Claude, uniting most happily that master's elevated and poetic conception and treatment of chiaroscuro, with the greater truthfulness of details belonging to his own native realistic tendency. And it is not only for the high merit, but for the large number,¹ of his etchings

¹ Bartsch enumerates 116; 'Le Peintre Graveur,' vol. ii. p. 249, &c.

that he claims one of the first places among Dutch engravers. To attain the picturesque effect which his plates display, he made use of the dry-point and the graving-tool in such a way as to produce more dots than strokes. Of the landscapes, which chiefly form the subjects of these etchings, a large proportion are well-known views of the country around Rome. They are all diversified with figures, sometimes of mythological, sometimes of Biblical characters, always well placed; these figures, however, especially when a little larger than usual, are weak in drawing. The number of his first-rate etchings is so large that it is more than usually difficult to limit myself to the enumeration of a few specimens. However, I may mention, as decidedly among the best, Nos. 52, 70, 77, 78, 79, 80, 84, 90, 91, 93, 94, 97, 98, 100, 101, 104, 106, 107, 108, 112, 115. In seven of his plates he has represented different animals—camels, oxen, asses, goats, and boars—all remarkable for truth, good drawing, and admirable execution.

JAN GLAUBER, born of German parents at Utrecht 1646, died at Amsterdam 1726. He was undoubtedly the scholar of Berchem, but as soon as he became independent he devoted himself as specially to the imitation of Poussin as Swanevelt did to that of Claude. In order to perfect himself in this direction, he spent several years in Italy. After his return he resided long in Hamburg. In 1684, however, he seems to have settled in Amsterdam, where he became intimate with Gerard Lairesse, who often painted the figures in his landscapes. Owing to the pastoral character which these possessed, he was nicknamed Polydor by the Society of Dutch and German artists called the *Schilderbent*. In his best works he more nearly approached Poussin than Swanevelt did his model. It is true he never equalled Poussin in grandeur of invention, though his pictures always combine a certain elevation and poetry of composition with admirable drawing; but, in warm and juicy colouring, and greater individuality of detail, he often even surpassed him. His works are seldom met with in galleries. One of

those most remarkable for size, 5 ft. 1 $\frac{3}{4}$ in. h. by 6 ft. 2 in. w., as well as for beauty of composition, is in the Berlin Museum, No. 430. The rock, crowned with a building of simple and noble form, which occupies the middle-ground, is worthy of Poussin. The landscape nearest to it, both in size and merit, with his signature and the date 1688, is in the Louvre, No. 180. It represents herds grazing in a beautifully-wooded mountain valley. In the middle distance a sacrifice is being offered to Pan. The figures are by Lairese. The lighting is warm. Two rather smaller landscapes, one in the Munich Gallery, No. 334, and the other in the Dresden Gallery, No. 1505, both with figures by Lairese, have, besides their charm of composition, the additional merit of a particularly lively and juicy green. In his etchings, of which nineteen¹ are from his own paintings, he, unlike Swanevelt, appears comparatively to disadvantage. His point is managed with knowledge, but with little spirit, and his light handling makes but little effect. His most successful plates are Nos. 1, 7, 9, 11, 13, 15, 16, 18, and 20.

JAN GOTTLIEB GLAUBER, born 1667, died at Breslau, where he had settled, 1703. He was the younger brother of the above-named painter, accompanied him to Italy, and adopted exactly the same style; which gave him among the painters of Rome the nickname of Myrtil. I know no picture attributed to him. But from an etching from a design by himself, it would appear that he also successfully imitated the manner of Poussin, and employed the etching point with much skill.²

ALBERT MEYERING, born at Amsterdam 1645, died there 1714. He was the scholar of his father, Frederick Meyering, and went while young, in company with Jan Glauber, to France and Italy, where he followed exactly the same course. Although by no means equally successful, for his carefully executed pictures are especially inferior to Glauber's in colouring and feeling for nature, yet they have, for all that, considerable merit. They very rarely

¹ Bartsch, 'Le Peintre Graveur,' vol. v. p. 379.

² Ibid., p. 398.

find place in galleries. Two landscapes, signed with his name, in the idealistic taste of his model, with nymphs bathing, and children dancing round a statue of Flora, are in the Berlin Museum, Nos. 439 and 440. In twenty-eight etchings known to be by Meyering,¹ we find the same taste which characterises his companion painters; but—owing to the too great preponderance of antique buildings and ruins of all kinds, temples, monuments, fountains, &c.—the effect is conventional and artificial, and, consequently, cold. The few trees introduced are mannered in form. But, in the way in which the gradations of foreground, middle-distance, and background are executed; in his correct drawing, and the good effects which, without employing the dry-point or the graving-tool, he contrived to produce, we recognise a very skilful artist. His best plate is No. 15, which represents a storm in the style of Gaspar Poussin; next to it come Nos. 16, 21, and 23.

FREDERIK MOUCHERON, born at Emden 1633, died at Amsterdam 1686. He was the scholar of Jan Asselyn. After having laboured for some years successfully in Paris, he settled in Amsterdam. He painted landscapes, sometimes of Italian scenery, which show that he had never seen Italy; and sometimes the scenery of his own country: these are chiefly views of particular localities, which, however, in point of detail lack truth of nature, and have, generally speaking, an insipid, cold, and heavy tone. Such landscapes, in his earlier days, were often supplied with figures and animals by Helmbrecker, and, at a later time, by A. van de Velde and Lingelbach. In a view of a park, with a hunting-party setting out, now in the Louvre, No. 344, the insipid tone is somewhat enlivened by a warm light. But the best parts, by far, of the picture are the figures introduced by A. van de Velde. This may be said also of a similar subject in the Amsterdam Museum, No. 213, only that here the cold tone is dominant. These specimens, with two other equally cold landscapes in the Museum of

¹ Of these Bartsch describes twenty-six. See 'Le Peintre Graveur,' vol. v. p. 353; two more are added by Weigel, p. 313.

the Hague, enable us to become sufficiently acquainted with this master.

In close affinity to the landscape are the marine painters, who, when they represent coast scenery, as is frequently the case, necessarily trench upon the domain of the former class. One of the earliest of these is SIMON DE VLIAGER, who flourished about the years 1635-1650. His master is not positively known; but there is convincing evidence in several of his works of his having studied under Jan van Goyen. He painted landscapes too in the style of that master, but especially devoted himself to sea-pieces, the majority of which include the coast. He had a pure feeling for nature, and was the first to represent the ocean under its different aspects with great truth: his atmosphere is equally true and fresh. At the same time, his pictures excel in keeping and aerial perspective, and his execution has the utmost freedom and softness. But, in colouring, his tones are frequently of too dirty a grey in the shadows and too white in the lights. A calm sea, with vessels in the foreground, and a fortress in the distance, signed with his name, and now in the Louvre, No. 549, strikingly reminds us, in conception and tone of colouring, of Jan van Goyen, and probably belongs to Vliager's early manner. Incomparably superior, and admirable in its impasto, is a view of a river in a profound calm, with a salute being fired from the Admiral's yacht, now in the Amsterdam Museum, No. 346. But the full, and hitherto inadequately recognised, merit of Vliager is most displayed in a *Storm at Sea*, in the Munich Gallery, Cabinets, No. 390. The composition is extremely picturesque, the lighting striking, the sky and whole chiar-oscuro, in a cool greyish tone, worthy of Ruysdael. Two smaller pictures also—a *Storm at Sea* and a *Frozen Lake*, with skaters and sledges, in the Dresden Gallery, Nos. 1460 and 1461—executed in a clear, silvery tone, belong to his best works. Of such pictures by him as I am acquainted with in England, I may mention a view of the Coast of Scheveningen, in the Bridgewater Gallery, as a specimen of all his best qualities—truth, clearness, and careful execution. But de Vliager appears almost more advantageously, or at

least more variously, in his etchings, of which Bartsch mentions twenty.¹ Half this number consist of landscapes in the style of Van Goyen and Waterloo; and only one of them, No. 10, a Sea-coast, approaches the character of his own pictures. The way in which his point is managed reminds us most of Waterloo. And if less free and practised than that master, yet in his two most beautiful plates, Nos. 6 and 7, he is softer and more picturesque, and shows the influence of Rembrandt. The remaining half represent quadrupeds and birds, the latter of which—geese and turkeys, Nos. 17 and 18—are admirable in truth and handling, and far more successful than the quadrupeds.

REMIGIUS NOOMS, called ZEEMAN, said to have been born in 1612 or 1616 in Amsterdam. He was cotemporary with Simon de Vlieger, as is evident by the dates 1650 and 1656 on etchings by him. Otherwise nothing is known either of his master or of his history, except—from his etchings again—that he must have visited France and England. He is said also to have resided long in Berlin, where he obtained the name of Zeeman, from his almost exclusively marine subjects. He also occasionally painted architectural scenes. As a painter, however, he is not upon a level with the school. His pictures are arranged with taste, and excellently drawn in every part, especially the vessels, which he had correctly studied; but he is not comparable, either in aerial perspective or in transparency of colouring, with the great marine painters of the period. His broad treatment is too often also somewhat decorative in character. This may have been the cause why pictures by him occur so seldom in public galleries. I only know three, of considerable size, and with all his merits and defects, in the galleries of Amsterdam, Vienna, and Cassel, and a view of the ancient Louvre, No. 586, in the Louvre.² The picture at Amsterdam, No. 226, represents a fight between the English and Dutch fleets, near Leghorn, in 1653; that at Vienna has several vessels in the foreground,

¹ 'Le Peintre Graveur,' vol. i, p. 19, &c.

² Two more pictures, mentioned by M. Burger as in the Amsterdam and Rotterdam Museums, I have not seen.

and a harbour in the background; the Cassel picture, No. 1191, two men of war, and some figures on the coast in the foreground, and other vessels in the distance. But Zeeman appears to more advantage both in the quality and quantity of his etchings, of which 175 are known.¹ His subjects are far more various here; for, besides his marine scenes—views of coasts with vessels, single ships, and sea-fights—he deals in a multiplicity of architectural views—the Burning of the Hôtel de Ville at Amsterdam, for instance—and also in landscapes. These are all treated with such picturesque feeling, careful observation of chiaroscuro, and mastery of his point, as to place him on the same level with the great masters in this class of etching, such as Everdingen and Waterloo. As an exception, I may mention his clouds and his gunpowder-smoke, which are too uniformly circular in form, and too sharply defined; his sea-fights, therefore, where both these features are prominent, are his least satisfactory pieces. The following are some of his best etchings:—No. 3, the two Blockhouses near Amsterdam. Various vessels are on the stream. This plate recalls, both in composition and effect, the best marine pieces by Cuyp. No. 4, a landscape with a canal, with a manned bark, and cows grazing on the bank. In the distance, surrounded with trees, is the Amsterdam Plague Hospital. This is of the purest feeling for nature, and of beautiful sunny effect. The trees and building show great truth and masterly treatment. Nos. 32, 38, 55, and 58 are of powerful chiaroscuro. No. 59 very sunny. Nos. 60 and 61 of marvellous truth. No. 62, St. Bernard's Gate at Paris, very picturesque. No. 62, "De Harinck Packers Tooren;" a splendid picture of the Dutch herring fleet. Nos. 84 and 91, good effects of moonlight. Nos. 110, 111, 116, 117, 118, 120, and 122 to 126, are all remarkable. The last six represent the gates of Amsterdam. The drawings by this master, most of them in Indian ink, and some in sepia, have similar merits with his etchings. Among those in the collection of engravings

¹ Bartsch, vol. v., p. 123, &c., quotes 154; Weigel, p. 264, adds 21 to the number.

in the British Museum are a few which represent the calm or very slightly agitated surface of the sea with great picturesqueness of conception.

WILLEM VAN DE VELDE THE YOUNGER, born at Amsterdam 1633, died at Greenwich 1707. His first master was his father, Willem van de Velde the elder, but his principal instructor was Simon de Vlieger. The earlier part of his professional life was spent in Holland, where, besides numerous pictures of the various aspects of marine scenery, he painted several well-known sea-fights in which the Dutch had obtained the victory over the English. He afterwards followed his father to England, where he was greatly patronised by Charles II. and James II., for whom, in turn, he painted the naval victories of the English over the Dutch. He was also much employed by amateurs of art among the English nobility and gentry. There is no question that Willem van de Velde the younger is the greatest marine painter of the whole Dutch school. His untiring study of nature, of which his numerous sepia drawings are the best evidence, his perfect knowledge of lineal and aerial perspective, and the incomparable technical process which he inherited from his school,—all these qualifications enabled him to represent the great element under every form, whether that of the raging storm, the gentlest crisping wind, or of the profoundest calm, with the utmost truth of form and colour. Nor are his skies, with their transparent heavens and light and airy clouds, less entitled to admiration than his seas; the surface of which he diversified, with the purest feeling for the picturesque, by various vessels, near and distant, which are drawn with a knowledge which extends to every single rope. Finally, his various lightings create the most charming effect of light and shade. At the same time, while the execution even of his smallest pictures is free and spirited, that of his large sea-fight pieces is often somewhat decorative in character. With this combination of qualities, so calculated to please a seafaring nation, it is no wonder that he should have become the most popular painter with the Dutch and English; so that, of the 329 pictures by him, enumerated in

Smith's Catalogue, many are in his native country, far more in England, and very few in other lands. The public galleries of Holland alone display this master in his full glory. The following pictures in the Amsterdam Museum are particularly remarkable :—No. 332, the moment when the English flagship, "the Prince Royal," is striking her colours in the fight with the Dutch fleet of 1666 ; and No. 333, the companion to the foregoing, four English men-of-war brought in as prizes at the same fight. Here the painter has represented himself in a small boat, it being historically known that from such a position he witnessed the battle. This accounts for the extraordinary truth with which every particular of the scene is rendered in pictures not above 2 ft. h. by 2 ft. 8 in. w. ; which, combined with their admirable keeping in his delicate, greyish tone, and the mastery of the execution, render them two of his finest works. No. 331, an agitated Sea, with various sailing vessels, is also of moderate dimensions. The movement of the waves is rendered with astonishing truth, the warm lighting is enchanting, and the treatment of incomparable freedom and softness. Of the two pictures in the Amsterdam Museum, representing a profound calm—a class of subject in which the master particularly delighted, and in which he has achieved his greatest triumphs—I may particularly mention No. 329, with two vessels in the foreground, for the tenderness of its cool keeping. Finally, No. 334, a view of the city of Amsterdam, taken from the river Y, and with numerous vessels, is an especially good specimen of his large pictures. It is about 5 ft. h. by 10 ft. w. The vessels are arranged with great feeling for the picturesque, and the treatment of details is admirable ; but the water and the sky have both something heavy in tone. Signed and dated 1686. The greatest successes, however, of this master in the representation of calm seas can only be fairly seen in the following examples :—In the Gallery of the Hague are two pictures, Nos. 164 and 5 ; both are of moderate size—2 ft. 2 in. h. by 2 ft. 6 in. w.—and animated by vessels of various kinds and dimensions. The one, in power and transparency of sunny light, approaches Cuyp, while it

unites with that quality the highest delicacy of finish ; the other is almost as fine, but, owing to the greater blackness of the water in the foreground, produces a less harmonious impression. In the Munich Gallery, Cabinets, No. 461, is a small picture, only 1 ft. 7½ in. h. by 1 ft. 10 in. w. In the centre of the middle distance is a frigate, and in the foreground smaller vessels. The fine silvery tone in which the whole is kept finds a sufficient counterbalance of colour in the yellowish sunlighted clouds, and in the brownish vessels and their sails. Nothing can be more exquisite than the tender reflections of all these objects in the water. Of almost similar beauty is a picture of about the same size, with four vessels, in the Cassel Gallery, No. 39, which is signed and dated 1653. As a contrast to this class of works I may mention a *Gathering Tempest*, in the Munich Gallery, Cabinets, No. 451. This is brilliantly lighted, and of great delicacy of tone in the distance, but the foreground has somewhat darkened. Of the abundance of fine works by this master in England many of the best are fortunately in accessible galleries. Among the four examples in Buckingham Palace, a *Sea-coast, with a calm sea, and two fishermen with their boats*, dated 1669, is the most remarkable.¹ Of the seven pictures in the Bridgewater Gallery,² I may particularise—a *View of the Entrance of the Texel by stormy and rainy weather* ; this picture, which is 4 ft. 4 in. h. by 6 ft. 3 in. w., is unquestionably one of the finest of the painter's large works, having, in addition to the truthfulness and thorough development of his art, a certain poetic charm ;—the *Mouth of the River Brill*, with a slightly-agitated sea ; this is a marvel of delicate gradation from the broadly-treated foreground to the soft and tender distance ;—and two pictures, Nos. 134 and 175, which, like that in the Amsterdam Museum, represent “ the *Royal Prince* ” striking her flag. In Lord Ashburton's collection is the picture known by the name of “ *La Petite Flotte*.” This picture, with its picturesque objects and tender gradations, is one of the most beautiful speci-

¹ ‘ *Treasures*,’ &c., vol. ii., p. 22.

² *Ibid.*, vol. ii., p. 50, &c.

mens of his calm seas.¹ A picture in Mr. Munro's gallery represents a storm, and is admirable for its truthfulness, transparency, and liquid effect. Finally, Mr. Baring has two Calm Seas; the one, with pier and vessels in the foreground, recalls Cuyp both in composition and impasto; the other, with a gun just fired, reminds us of Ruysdael in its delicate and tenderly graduated grey tones.

JAN DUBBELS. Though so little is absolutely known of this excellent painter, that he alternately passes for the master and the scholar of Backhuysen, yet the few pictures I have met with by him are of such a class that only the supposition of his having been the master of that painter is possible. His subjects were chiefly sea-coast scenes, which, for truth, mastery of keeping and aerial perspective, beauty of lighting, and breadth and softness of execution, may be placed on the same level with Ruysdael and Willem van de Velde. His sea-pieces, properly speaking, and namely his storms, are, according to Smith's Catalogue, frequently attributed to Backhuysen, which may partially account for the great apparent rarity of his pictures. His chief work, signed with his name, and of considerable dimensions, is a Sea-coast, against which an agitated sea is breaking; in the Van der Hoop collection at Amsterdam. It is one of the finest sea-pieces in the whole Dutch school known to me. The truth, liquidness, and softness of the waves have never been better given. Next to this I may class a similar subject, also signed, in the Pitti Palace, Stanza dei Putti. The sense of solitude is almost increased by the single figure of a man who is extricating himself from the breakers. The whole picture is kept in the most delicate silvery grey, merely relieved by gleams of sunlight, which fall upon the waves, the sands, and the horizon. The only example I have seen of this master in England is in the collection of the Duke of Bedford in London; it is of marvellous truth, power, and clearness.

JAN VAN DE CAPELLA. Of this capital master little more is known than of the foregoing, only that he was a native of

¹ 'Treasures,' &c., vol. ii., p. 111.

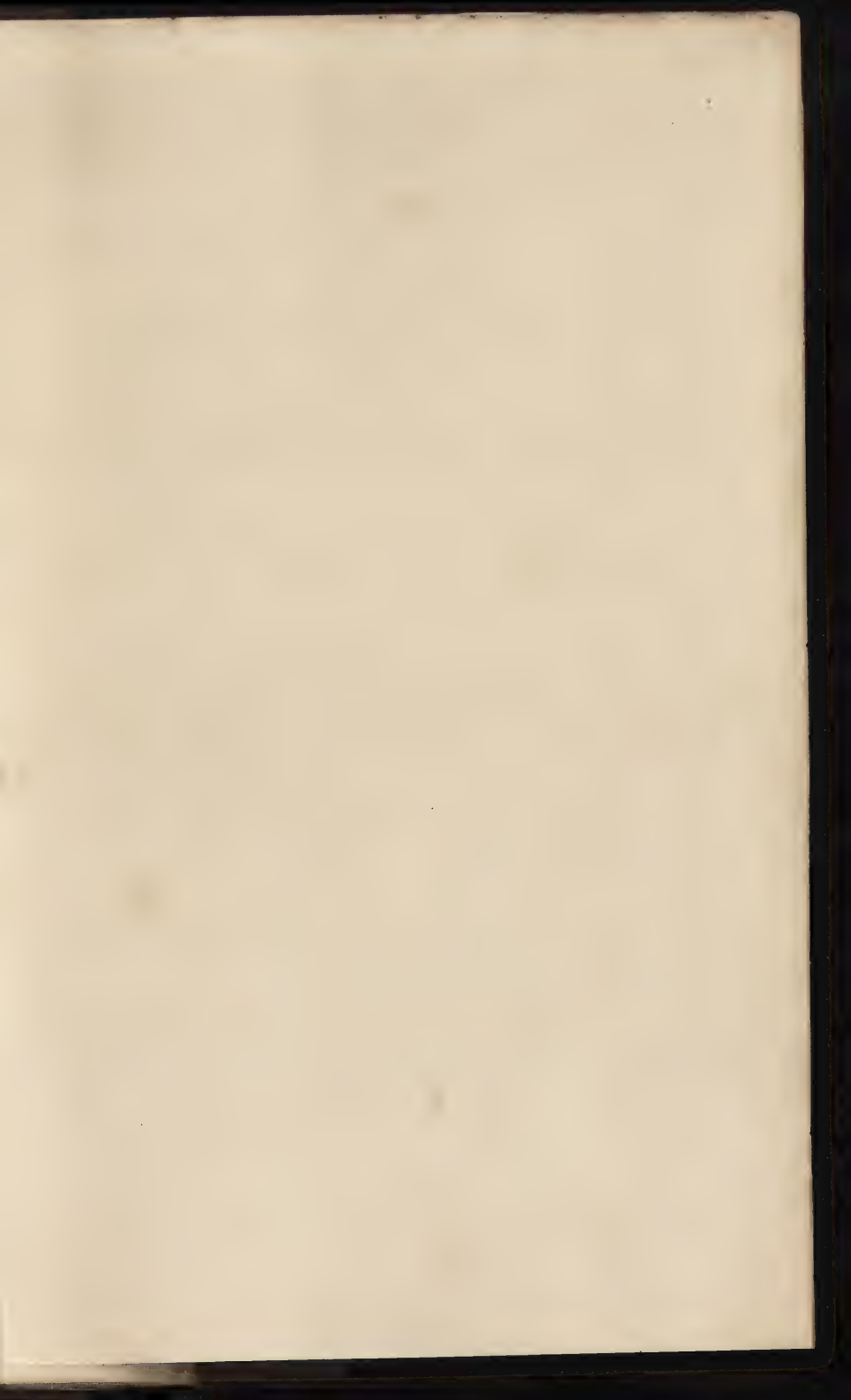
Amsterdam, and that he received the freedom of that city in 1653. From this date, as well as from the evidence of his own works, it is obvious that he belonged to the best period of his school. His favourite subject is a quiet sea, and generally under the aspect of cheerful weather and warm lighting, so that objects are clearly reflected in the water. Such pictures have frequently much resemblance to Cuyp. The same subjects under the conditions of a silvery tone, approximating more to Willem van de Velde, are more rare. At the same time, he may be considered as a thoroughly independent master for composition, clearness, and a style of treatment in a solid impasto. By way of exception, in a few cases, a heavy red tone is seen to prevail in sky and water. Van de Capella is again one of those masters whose worth can only be appreciated in England. The only distinguished picture by his hand I have met with in continental galleries is in that of the Duke d'Arenberg at Brussels, No. 10. It represents the mouth of the Scheldt, with numerous vessels, in calm weather, and is signed "J. V. Capelle." It belongs to that rarer class of his works in which sky and water are kept in a cool grey tone. The gradation is of great delicacy. I may add that admirable pictures by him are in the most accessible collections in England—those of Messrs. Munro, Baring—the picture, namely, where the gun is just fired—and Wynne Ellis, and of the Duke of Bedford and Lord Overstone.¹

JULIUS PARCELLIS, born 1628, at Leyderdorf, the scholar of his father, Jan Parcellis, who was a mediocre marine painter. The son attained such skill in the same department of art, that his best works, in point of transparency, delicacy of aërial perspective, and freedom of touch, approach those of Willem van de Velde. In Smith's Catalogue it is told that a picture by him was once sold in London as a work by Van de Velde for 300*l*. His authentic works are rare; I know only one small and delicate example, signed "J. P.," in the Berlin Gallery, No. 832.

LUDOLF BACKHUYSEN, born at Embden 1631, died at Amsterdam 1709. Up to his eighteenth year he was devoted

¹ For further information see 'Treasures,' &c.

to trade, and then first applied to the study of painting, in which he had the benefit of Aldert van Everdingen's instructions. He practised marine painting with great ardour, making studies not only of this element in all its phases, and of skies and coasts, but also of vessels of every description. Having thus become an excellent draughtsman, his hand being previously exercised with no common skill in the art of caligraphy, he overcame the technical difficulties with such success as to paint a large number of pictures, which are satisfactory in every respect. At the same time it must be owned that in feeling for nature, and harmony of colouring and transparency, he is inferior to Willem van de Velde. Many of his works, especially of his later time, from the contrast between his cold red and the grey of his skies, produce a crude effect. The tone of his colouring is also often opaque and heavy. On the other hand, many of his views of particular coasts are characterised by admirable truth; while his storms, both in the action of the raging waves, and in the clouds, which are rent by the winds, have a poetical charm. His works were not only in request in his native country, but he received numerous commissions from the King of Prussia, the Elector of Saxony, and from the Grand Duke of Tuscany. He was also a most industrious painter, and Smith enumerates not less than 184 of his works, among which are many of considerable dimensions. One of the finest I know is in the Van der Hoop collection at Amsterdam; a coast scene with a slightly agitated sea and sky, and lighting of the greatest beauty. The trees and plants on the coast are of a livelier local tone than is usually the case with him. Another picture of the same kind, dated 1673, is a view of the river Y, from the landing-place called the "Mosselsteiger," in the Amsterdam Museum, No. 5. This is of great brilliancy and clearness. No. 6, in the same museum, dated 1692, shows how thoroughly he understood to depict waves under the influence of a storm; the lighting here is warm, the colouring clear, and the treatment careful without being over-smooth. As a specimen of what





My backwaters in the Muzel Gallery

may be termed only a rough sea, I may quote, for its tender warm tone and delicate handling, No. 7, in the Louvre, the view of the mouth of the river Maas, with a fishing-boat trying to run in. In the same gallery, No. 5, is a view of the mouth of the Texel, with ten men-of-war sailing before a fresh wind. This is dated 1675, and is an admirable example of his delicate aerial perspective, even in pictures of a large size. The eye is only disturbed by the reddish tone of the clouds and the heavy shadow of the waves. No. 4 in the Amsterdam Museum, dated 1690, representing the embarkation of the "Rathspensionair," John de Witte, in the year 1665, is cold and crude in effect, though the treatment of the retiring planes of distance is much to be admired. An agitated Sea, No. 6, in the Hague Museum, is particularly remarkable for the happy distribution of sunlight and shadows of clouds upon the water, and for the broad yet delicate treatment. On the other hand, a view of the wharf then belonging to the former Dutch East India Company, No. 7, in the same gallery, is hard and heavy. Of Backhuysen's works in the other public galleries of the Continent, I will only mention one in Vienna, which is remarkable for its subject; being an extensive landscape, with a stream, on which are several boats, and mountains in the distance. The tone of colour, though rather heavy, is very harmonious, and the execution very soft and delicate. Of his numerous fine pictures in England I can only name some of the most conspicuous. A view of the Texel, in the Bridgewater Gallery, No. 122, by high tide, and animated with seven vessels, dated 1670: the touch is of extraordinary elegance. A Sea with a fresh and fair wind, in Lord Ashburton's collection, with various vessels, and five persons in the foreground. This is of rich and tasteful composition, clear and harmonious, and most tenderly handled. In the same collection is a slightly agitated Sea, of the finest silvery tone, and with a touch worthy of a cabinet picture of the first class. In the collection of Mr. Baring is a subject of ships sailing before a fair wind, and a boat in the foreground, the sail of which is illumined by the sun. This is of his best time, and

is admirable in the effect of its clear, cool tone. A slightly agitated Sea, with boats in the foreground, in the collection of Mr. Holford, is dated 1663; the sunny lighting of the water has a peculiar charm.

Backhuysen's numerous drawings in Indian ink and bistre, chiefly studies from nature, are of masterly character, and highly esteemed. At the age of 71 he undertook a series of thirteen etchings,¹ in which he succeeded by the alternate use of a delicate and a powerful point in producing a fine effect of chiaroscuro. Eleven of these plates represent marine subjects; one is a landscape, and the thirteenth is his own portrait.

I now proceed briefly to consider the various marine painters who, having been more or less dependent on the above described masters, occupy a subordinate position.

LIEVE VERSCHUUR, a scholar of Simon de Vlieger, died in 1691. He was a good draughtsman, and a careful executer of detail; but he fails in the sense of harmony. The Amsterdam Museum possesses two stately and signed pictures by his hand: the one, No. 340, representing the arrival of the Prince of Wales, afterwards Charles II., in Rotterdam; the other, No. 341, the keel-hauling of a surgeon who had attempted to poison Admiral van Nes. Both are somewhat spotty in general effect. The best picture I know by him, approaching Van de Capella in power and transparency, is a Seaport Town, with several vessels, in the Landauer Brüderhaus at Nuremberg, No. 52.

ABRAHAM STORK, born in Amsterdam 1650, died 1708. He especially devoted himself to the imitation of Backhuysen, but, though a skilful and careful draughtsman, he is far inferior to him in taste of composition and elegance of touch. One of his best works, dated 1689, is the view of the harbour of Amsterdam, in the Dresden Gallery, No. 1516. In this the study of Backhuysen is very evident. Another picture, which is signed, of a Sea-fight, with two burning vessels, is in the Berlin Museum, No. 1036. The

¹ Bartsch, vol. vi. p. 271, &c.

scene is rendered with much animation, but the colouring is rather heavy and dark. A moderately good example of a calm Sea by him is in the Hague Museum, No. 150. He also etched a small number of plates, with a slight but spirited point, of which Bartsch¹ describes six. Some of these are seaports, in the taste of Lingelbach and Thomas Wyck, and show the influence of these masters.

MICHEL MADDERSTEG, born 1659, died 1709; a scholar of Backhuysen. He was employed for some time at the court of King Frederick I., at Berlin, and in the treatment of water and vessels often approached his master. But his skies are inferior. His clouds, for example, are very lumpy. Nor did he equal him in delicacy of aerial perspective and touch. I know only one picture by him, in the Berlin Museum, No. 1031—a view of the Spree, with those small vessels of war constructed by that King of Prussia; in the background is a view of the castle and town of Köpenick. The reflections in the calm sunny water are admirably given.

JAN CLAASZE RIETSCHOOF, born at Hoorn 1652, died 1719. He was also a scholar of Backhuysen, and copied his style of art with no despicable skill, though he remained far inferior to him in all essential qualities. Two of his pictures, the one a nearly calm Sea, the other a stormy Sea, both signed with his monogram, and animated with vessels, are in the Amsterdam Museum, Nos. 256 and 257.

PETER COOPSE.—This otherwise unknown artist belongs to the imitators of Backhuysen. I only know a rather large picture, the view of a port, in the Munich Gallery, No. 230, there attributed to Backhuysen. In Smith's Catalogue, however, it is recognised as by Coopse, with whose name it is also signed.

In the rich schools of art which distinguished the Dutch, the painters of buildings form also a distinct group. These again divide into two branches—those who painted the exterior, and those who treated the interior of a building. I first consider the painters of exteriors.

¹ Bartsch, vol. iv., p. 387, &c.

The earliest of these is EMANUEL MURAND, born in Amsterdam 1622, died at Leeuwarden, where he had settled, in 1700. He was the scholar of Philip Wouvermans, but selected the speciality of depicting Dutch village houses. His feeling for the picturesque was further gratified by the dilapidated state of such subjects. He also skilfully introduced the appropriate foregrounds of figures or cattle. His pictures are executed in a fine impasto, and so carefully that every stone is given. At the same time they are generally warm and powerful in colour. His works are rare, and occur so seldom in public galleries, that I only know one, No. 214, in the Amsterdam Museum. It represents a dilapidated farmhouse; the details given with the utmost truth. A man is feeding cocks and hens, and some pigs are near a woman at a spinning-wheel.

JAN VAN DER HEYDEN, born at Govinchem 1637, died in Amsterdam 1712. He may be called the Gerard Dow of architectural painters. Like that painter, he understood how to combine an unspeakable minuteness of detail with such keeping of the whole that his best pictures look like nature seen through a diminishing glass. His subjects chiefly consist of well-known buildings, palaces, churches, &c., in Holland and Belgium, the views selected with great taste; also of canals in Dutch towns, with the buildings on their banks. These are treated in a powerfully warm and transparent tone, with an accurate application of the laws of perspective, both lineal and aerial; and with a touch which, in spite of its fineness, is not meagre. His trees only are occasionally ill understood, over-minute in foliage, and silhouette-like in effect. Nor are we destitute of examples of his works which are cold in general tone, spotty in effect, and somewhat hard in outlines. A peculiar charm is given to most of his pictures by the introduction of figures by the hand of Adrian van de Velde, which are placed so exactly in the right spot, and harmonise in tone so entirely with Van der Heyden's own work, as greatly to enhance the unity of keeping. This is, however, not so much the case with the figures by Eglon van der Neer and Lingelbach, who, after the death

of Adrian van de Velde, supplied his place. The number of Van der Heyden's pictures, which are generally very small, is considerable, when we take into account their extreme finish; Smith's Catalogue enumerates 158. But, considering that he lived to the age of 74, the number would doubtless have been much larger, had not his extraordinary mechanical talents led to an invention on his part by which the construction of fire-engines was considerably improved. In consequence of this the magistracy of Amsterdam placed him at the head of the fire-engine establishment, thereby so encroaching on his time that little remained to devote to his art. Most of his pictures are in England, but many still in Holland. In the chief Continental galleries, however, he is represented. The following are a few of his most characteristic works. In the Museum of Amsterdam, Nos. 122 and 123, are two companion pictures of Streets, with a canal in the centre and lofty trees on each bank. The views selected are very picturesque, the general tone of particular warmth and power, and the execution free and soft. Both, and especially the second, are richly adorned with figures by Adrian van de Velde. A third picture, No. 124, of a similar subject, is of brilliant effect of sunny lighting, but less harmonious in colour and soft in touch. In the Hague Gallery, No. 50, is a very fine example; the view of a portion of a town, and which, besides his name, also bears the date 1666 or 1667, which is a rare addition. The warm, clear chiaroscuro in which the whole foreground is kept is admirable, while the sunlight falling on the middle distance has a peculiar charm. Here also the figures by Adrian van de Velde have their value. In the Louvre, No. 202, is a view of the Amsterdam Town-hall; signed, and dated 1668. Its unusual dimensions, 2 ft. 2 in. h. by 2 ft. 7 in. w.; its delicate keeping in a cool morning light; and the tenderness of the somewhat broader touch, render this one of his chief works. It was purchased of one of his descendants by Louis XVI. for 6000 florins. The figures by A. van de Velde are particularly rich and beautiful. No. 203 is the view of the Market-place and a Church in some Dutch town;

the figures by the same hand again. This is of the utmost truth of nature in every detail. No. 204, the view of a Dutch village, on the banks of a stream. The vessels in the stream are by Willem van de Velde, the figures by Adrian. But, though worked upon by these three hands, this little picture shows a wonderful unity of feeling: it is also admirable in perspective, of great depth and juiciness of tone, and of somewhat broader touch than usual. Of the examples of Van der Heyden in the galleries of Dresden, Munich, Cassel, and Vienna, I only mention one in Vienna, which shows the master in a new aspect. This is an old fortified castle, surrounded with water; as clear and warm in tone as it is delicate in execution, and with the figures by A. van de Velde. Some of the finest works of the master must be in the Hermitage at Petersburg. Of those in private English collections I can only mention some of the most excellent. In Buckingham Palace, the view of a Dutch house, upon a canal; the figures by A. van de Velde, two of which—men in a boat—are very fine. In the Bridgewater Gallery, No. 135, a somewhat larger picture, of similar subject: this shows a remarkable combination of power, clearness, and warmth, with the utmost minuteness of finish. In Lord Ashburton's collection is a view of the Market-place of a Dutch town, with a church, lighted by the warm noon sun, with more than twenty spirited figures by A. van de Velde: this is a marvel of clearness, keeping, and miniature-like execution; in every respect a *chef-d'œuvre* of the master.

GERIT BERKHEYDEN, born at Haarlem 1645, died there 1698. This painter treated chiefly exteriors of buildings in his native country; also, from time to time, Italian buildings, and occasionally interiors of churches. He was also a skilful draughtsman of figures and animals, and enlivened his pictures with both. Although thoroughly versed in lineal and aerial perspective, and displaying great care in execution and a feeling for harmony, he is yet not comparable with Van der Heyden in power, warmth and clearness of tone, his scale of which is generally cool, nor in the minute finish of detail. But few pictures by him

are in public galleries. In the Amsterdam Museum, No. 26, is a view of the Cathedral, with the old Town-hall and new Church, in Amsterdam. This is one of his more delicate pictures. The same may be said of a view of the new Town-hall at Amsterdam, in the Dresden Gallery, No. 1470. A specimen of his treatment of Italian edifices is a view of Trajan's Column, in the Louvre, No. 28. It is painted in a powerful but rather grey tone, and the figures are rather spotty in effect. The best picture I know by him in England is the view of a Dutch town, with numerous figures, of sunny effect, and careful finish, in Mr. Baring's collection. In many of his pictures an elder brother, by name JOB BERKHEIDEN, born 1628, died 1698, assisted. Entire pictures by him, which greatly resemble the style of his brother, only that they are of a more landscape and *genre* character, are very rare. A landscape, signed with his name, is in the Berlin Museum, No. 845. He also painted portraits.

JACOB VAN DER ULFT, born at Gorcum 1627, was still living in 1688. It is not known who was his master. He chiefly painted the piazzas, single buildings, and monuments of Rome. Never having been there himself, his subjects can only have been derived from engravings. He also successfully represented the buildings of his native land, and, being skilful in the delineation of figures and animals, he enlivened his works abundantly with them, with much picturesque taste. His powers in art were versatile, and we occasionally find him representing landscapes and sea-coasts. Van der Ulft combined good drawing with a powerful colouring, which is generally warm, though sometimes heavy. His execution in a solid impasto is, in spite of great finish, very free and spirited. His works are rare. His principal picture, representing the new Town-hall of Amsterdam, completed in 1667, now the palace of the King of Holland, is in the present Town-hall, No. 22. It is remarkable for size, admirable keeping, warmth, and transparency, and for the richness of the figures. In the Amsterdam Museum, also, Nos. 313, 314, are two pretty cabinet pictures by him, consisting of

various antique buildings and monuments arranged together. A large picture in the Hague Museum, No. 161, of the same class of subjects, with troops marching in the foreground, is far more important as a work of art. It is warm in tone, and the treatment is particularly soft and broad. On the other hand, a picture in the Louvre, No. 524, representing a square surrounded with antique buildings, and in which a Triumph is being celebrated, though executed with great precision, is rather heavy in tone. No. 533 in the same collection breathes a far purer feeling for nature. The scene is a fortified town on the banks of a river. The cool harmonious tone and lighting recalls Asselyn. The treatment is highly delicate. Finally, the Berlin Museum, No. 908, possesses a view of the shore at Scheveningen, signed with his name, where a review is being held—the sands being covered with spectators. It is remarkable for richness and power of colour. The best picture I know by him in England are Roman ruins, of great transparency and warmth, in the collection of Mr. H. T. Hope.

We now come to the painters who applied their art especially to the delineation of interiors of buildings.

At the head of these stands PIETER SANREDAM, born at Assendelft 1597, died at Haarlem 1666. He was the scholar of Frans Pieters de Grebber. He forms the transition from the earlier architectural painters—such, for instance, as Pieter Neefs—to those who flourished at the maturest time of the Dutch school. A certain decision in his forms recalls Pieter Neefs, while at the same time he attained that picturesqueness which was the principle of the seventeenth century. Of this master, so justly celebrated in his native country, I know no example in foreign public galleries, excepting a picture of great charm of light, representing the interior of a Protestant church, in the Turin Gallery, No. 317. His principal work is a view of the Town-hall at Amsterdam, which was burnt down in 1651, signed and dated 1641, and which is now in the present Town-hall, No. 21. This admirable picture is like light painted with light, for even the shadows contain no darkness, and the treatment is broad. Two other pictures—a view

of the Choir of the large Gothic Church at Haarlem, and the Interior of the whole building—are in the Amsterdam Museum, Nos. 276 and 777, the last inscribed “P. Saenredam, 1636,” and are pictures of great purity, and of transparent and light tone.

DIRK VAN DEELEN, born at Heusden, died at Armuyden. He was a scholar of Frank Hals, and flourished from 1640 to 1670. His subjects were alternately interiors and exteriors of buildings in the antique taste. His perspective, both lineal and aerial, was well understood, and his works show a generally clear and silvery tone, and a skilful use of the brush. His over decision, however, in the indication of separate forms, recalls the earlier period. He is seldom seen in public galleries. The two best works I know by him are in the Vienna Gallery. The one represents a grand building with a colonnade of pillars, and bears the inscription, “Dirk van Delen fecit, anno Do. 1640.” It is enlivened with numerous figures, and is, both as respects size, 5 ft. 1½ in. h. by 9 ft. w., beauty of aerial perspective, and freedom of hand, a chef-d’œuvre by the master. The other, a widely extended building with columns, also signed, and of considerable size, equals the foregoing in delicacy and clearness, and is still softer in execution. A view of the hall called the Binnenhof, at the Hague, with the last great meeting of the States General held in 1651, is in the Hague Museum, No. 28. It has great merit, though the effect is disturbed by the numerous and gaudy banners. A smaller picture, a view of buildings in the antique taste, dated 1647, in the Berlin Museum, is distinguished for its great clearness and delicacy of tone. One of the best specimens of his hand in England is the Interior of a Church in Mr. H. T. Hope’s collection. This is particularly powerful in tone for him.

EMANUEL DE WITTE, born at Alkmaar 1607, died in Amsterdam 1692. He was the scholar of Evert van Aelst, a painter of dead game and still life, but devoted himself exclusively to the representation of interiors, and chiefly of churches of the later Italian style. This master may be considered to have brought this class of art to the same

perfection as Ruysdael did that of landscape, or Willem van de Velde that of marine painting. With the complete knowledge of lineal and aerial perspective he combined a masterly treatment of chiaroscuro, and a touch of admirable impasto, as broad as it is free. His lights and shadows are kept in large masses, and his columns and other single objects admirably modelled. With all this the figures which animate his pictures are well drawn, and introduced with very picturesque effect. A small view of the Interior of a Church, very attractive for its sunny lighting, and signed with his name, is in the Amsterdam Museum, No. 362. A picture of similar subject, admirably carried out in a cool tone, is in the Van der Hoop collection at Amsterdam. A *chef-d'œuvre* by the master is in the sacristy of the old church at Amsterdam.¹ Two of his works, as remarkable for beauty as for size, are in the Berlin Museum. The one, No. 898, representing the Interior of a Church of rich Italian architecture, with pictures, statues, and monuments, 4 ft. 3 in. h. by 3 ft. 5 in. w., is signed with the name and dated 1667. The deep and clear chiaroscuro which prevails throughout is broken in the foreground and background by a ray of sun. In the foreground and middle distance are various figures. The other, No. 904 a, representing the Synagogue at Amsterdam during a religious ceremony, is also signed, and dated 1680. The effect of the sunlight through the windows on the columns supporting the curtain is admirable; and the treatment of the spectators in the foreground, both as respects arrangement and distribution of colour, very picturesque. Finally, the Interior of a Church with numerous figures, in the château of Wilhelmshöhe at Cassel, is quite a gem in delicacy of chiaroscuro and brilliancy of tone.

Two painters who show the decided influence of De Witte, and almost equal him in their best pictures, are the following:—

HENDRIK VAN VLIET, born 1608, died 1659, scholar of his father Willem van Vliet. The only pictures I know by him

¹ My efforts to induce the clerk to unlock the sacristy door were unfortunately in vain.

in public galleries are two; the one at Amsterdam, the other at the Hague. The first, No. 347, is the view of the Interior of part of the old Church at Delft, signed "H. van Vliet, 1654," which in all respects closely approaches Emanuel de Witte, especially in the manner with which the effect of sunlight is rendered; the second, another view of the same Interior, in the Hague Museum, No. 167, is of peculiar warmth and brilliancy of effect, and with the reflected lights delicately given. In the Munich Gallery, Cabinets, No. 367, is a smaller and otherwise similar view, of great transparency. This master also occasionally painted *genre* pictures by lamplight, in the style of Schalken, with success. A specimen of this kind is a woman sewing by lamplight, in the Berlin Museum, No. 851; signed "Hendrik van der Vliet, 165 . ."

C. HOCKGEEST. This almost unknown artist is a new proof of the astonishing efflorescence of excellent painters in Holland about the middle of the seventeenth century. Two views of the Interior of the new Church at Delft, in the Hague Museum, are on a level with the highest development of the school. It would be difficult to render the brilliancy and transparency of full sunlight more completely than in No. 57, which contains the monuments of the Princes of the House of Orange. The other picture also, inscribed with the master's monogram, and 1631, is in every respect, and especially in the soft and full treatment, of the utmost excellence.

A painter who followed in the footsteps of the foregoing, though with rather less success, and whose name is only known from the inscriptions on his works, is ISAAC VAN NICKELÉN, who flourished towards the end of the seventeenth century. His interiors of churches are generally kept very light and transparent, but less carefully modelled in separate details. A picture of this class of subject, signed "Isaac van Nikkelen 169 . .," is in the Berlin Museum, No. 926A. The best work known to me, the Interior of the large Church at Haarlem, is in the Six collection at Amsterdam.

CHAPTER VII.

THE PAINTERS OF PLANTS, FRUITS, AND STILL LIFE.

FOR our last consideration remains that group of painters who devoted their art to the representation of flowers, fruits, plants, and still life. This last-named subject is given under very different aspects; sometimes in the form of a luncheon, or of groups of small dead birds; or as an assemblage of costly vessels of gold, silver, or glass; or of articles used in art or science, such as musical instruments, globes, circles, &c.; or, finally, of objects, such as the human skull, which point to the instability of all things. All will admit that such subjects can afford no moral interest, properly speaking. They may gratify the cultivated eye, however, by picturesqueness of arrangement and perfect keeping, by harmonious combination of various colours or beauty of single colours, by extraordinary truthfulness of every detail, and, finally, by the solidity and mastery of technical qualities. As the best known fruit and flower painters also occasionally painted still life and *vice versâ*, no strict division is possible. We may consider them, however, in the order they assume, according to the branch in which they most excelled. I begin with the fruit and flower painters.

JAN DAVID DE HEEM, born at Utrecht 1600, died at Antwerp, where he had fled during the troubles of war, in 1674. He was the scholar of his father, David de Heem, and was not only the master who first developed the art of fruit-painting in the school, but was also the greatest master of this class that the school produced. No one can be compared with him in his admirable taste of arrangement, which occasionally reminds us of the fruit festoons of Giovanni da Udine; at the same time he was a first-rate draughtsman, every fruit or plant being rendered with the finest feeling for nature, extending to the smallest particulars, and with a touch which combines the utmost decision with all necessary softness. Nor is he

less great as a colourist. A warm scale generally predominates in his works; and no one ever better understood so to combine various colours of intensest depth and force as to make them tell agreeably upon the eye. The works of his earlier time are distinguished by a golden tone of such depth, juiciness, and clearness, as sometimes to approach Rembrandt; his somewhat later pictures, though still warm, are, in the separate fruits, flowers, and leaves, truer to nature in colour, though somewhat at the cost of the general tone. He usually signed his pictures with his name, seldom adding the date. His two most important works, both in point of art and size, are in the galleries of Vienna and Berlin. The picture in Vienna represents the Chalice of the Sacrament crowned with a stately wreath, above which hangs the resplendent Host. Sheaves of corn and bunches of grapes are introduced among the flowers and fruit by way of allusion. Inscribed "I. de Heem fecit, 1648." This picture is 4 ft. 4 in. h. by 3 ft. 11 in. w. In the union of a fine style of arrangement with a Rembrandt-like harmony of colour, and of broad and careful treatment, this is the master's finest work. The picture in Berlin, No. 963, represents, above, below, and at the sides, festoons of flowers, intended to decorate a chiaroscuro picture of the Madonna which once occupied the centre. This, however, disappeared in the wars of 1806, and is now very unworthily replaced by a coloured Madonna and Child, executed by a modern hand. It is inscribed "Johannes de Heem f., 1650." Here also the arrangement of form and colour, and the proportion of flowers and fruits to leaves, show admirable taste. If inferior to the picture at Vienna in general tone, it surpasses it in richness of composition, in the execution of detail, and in the excellence of impasto. The following, in size and subject, are more usual examples of the master. In the Hague, No. 51, is a table with fruit and other accessories. No. 52, in the same gallery, represents a festoon of fruits and flowers. These are as tasteful in arrangement as they are admirable in drawing, and decided, yet soft, in treatment. In the Amsterdam Museum, No. 109, is a rich

garland of fruits and flowers, enlivened with insects. In the Louvre, No. 192, is a table with a green cloth, on which lie various fruits, a bunch of grapes, strawberries, and an oyster. This is a model of power and transparency, and of the utmost truth of detail and delicate execution in a fine impasto. As a specimen of those subjects by him which incline to still life, I may mention one, also in the Louvre, No. 193, a table, with bowls, water-pots, and dishes, with fruit, knives, a table-cloth, and a clock. I may also observe that the galleries of Dresden and Cassel have fine pictures by the master. His works are not frequent in England.

CORNELIS DE HEEM, son and scholar of the foregoing, born in 1630. He painted precisely similar subjects, and with scarcely less success. For if his composition does not exhibit the same conformity to style, but is often rather scattered and accidental in effect, he is not inferior to his father in drawing and warmth of colour, and, with an equally solid impasto, almost surpasses him in melting softness of touch. He is, however, in rare instances, somewhat gaudier. Under these circumstances it is easy to understand that his works are often mistaken for those of his father. I therefore mention a few of his pictures in galleries, where he may be compared with his father. In Munich, No. 350, is a specimen of the scattered character of his composition, though displaying all his otherwise good qualities. It represents fruit and flowers, with a ham, upon a table. In the same gallery, Cabinets, No. 429, are various fruits upon a marble slab, signed. The utmost truth of nature, in all parts, and transparency of colour, are here united with the rarest modelling and a melting and solid treatment. In the Vienna Gallery is another signed picture of still life, fruits, oysters, and lemons on a plate, a watch, &c. Here the same qualities are combined with a more pleasing arrangement. Finally, in the Dresden Gallery, No. 1104, is a similar subject, also signed; and, No. 1103, a boiled lobster and several fruits on a table. This latter has an astonishing depth of warm tone.

MARIA VAN OSTERWYCK, born at Nootdorp, in the vicinity of Delft, 1630, died 1693. This lady painter was a scholar

of Jan David de Heem, and painted generally flowers in vases or in glasses, occasionally and successfully also fruits. In my opinion she does not occupy that place in the history of the art of this period that she deserves, which may be partly owing to the rarity of her pictures, and especially in public galleries. For, although her flower-pieces are weak in arrangement, and often gaudy in the combination of colour, she yet represents her flowers with the utmost truth of drawing, and with a depth, brilliancy, and juiciness of local colouring unattained by any other flower-painter. At the same time, her execution, in spite of great finish, is broad and free, and the impasto excellent. It is, therefore, not to be wondered at that the first monarchs of the age, Louis XIV., William III. of England, the Emperor Leopold, and King Augustus I. of Poland, should have given commissions to this lady. Her two best flower-pieces known to me, both inscribed with her name at length, are in the galleries of Vienna and Florence. The Vienna picture is distinguished by a large sunflower, tulips, and poppies. The glowing colour and peculiar brilliancy of both the last-named flowers I never saw so perfectly represented by any other painter. But the arrangement is tasteless, and the green colour has darkened. The Florence picture is better in the last-mentioned respect, and equal in every other. Two pictures in the Dresden Gallery, flowers in a glass vessel, No. 1356, and a fruit-piece, No. 1357, are by no means of the same merit as the foregoing.

ABRAHAM MIGNON, born at Frankfort 1639, died at Wetzlar 1697. He was first instructed in the art in his native town by Jacob Moreels; but his pictures bear far more the impress of his second master, Jan David de Heem. The most that can be said in his praise is that he approaches the latter in his best works. But he is less tasteful in arrangement, much weaker in drawing, not only less warm and clear in scale of colour, but, on the contrary, cold and heavy in many of his pictures, and with an execution at once less free, more minute, and sometimes trivial and over-smooth. He must have plied his

brush very diligently, for his pictures are pretty abundant both in public and private galleries. In the Amsterdam Museum, No. 204, is a marble Table, on which are fruits and flowers, a boiled lobster, a silver plate, &c., approaching Jan D. de Heem in harmony and softness of touch. In the same gallery, No. 205, Flowers in a Vase, with a cat and a mouse-trap, is a good picture in his usually inferior tone and touch. In the Van der Hoop collection at Amsterdam is a dish with grapes, pomegranates, oysters, and white bread, which, in composition, warmth and harmony of tone, and truth of nature in every detail, belongs to his best pictures. Next to this may worthily be placed two pictures in the Louvre, No. 330, a Nosegay of field flowers, and No. 333, Flowers and Fruit. Two others, on the other hand, No. 329, a Squirrel, dead Fish, and Birds, and No. 331, a Flower-piece, are examples of his scattered arrangement, cold tone, and hard details. In the galleries of Munich and Dresden are excellent pictures by him; but his little success in the representation of dead animals, as large as life, is proved by a dead Cock and other Birds, No. 1422 in the Dresden Gallery.

JACOB WALSCAPELLE. He also belongs to those numerous and admirable Dutch painters whose names are only known by the signatures on their works. From this source alone we gather that he flourished about 1670, and formed his art, with admirable success, upon the example of Jan D. de Heem, whose scholar he may also have been. No other painter so nearly approaches De Heem in fine style of arrangement and tastefulness of feeling. Also in sense of harmony and truthful execution of detail he comes very close to his model. Only in depth of transparency of colour, and in decision of modelling, does he fall short of De Heem's best pictures. The reason why his pictures appear so rare is, because most of them are attributed to one of the De Heems. This is the case with a flower-piece in a glass vessel, of beautiful arrangement and powerful tone, in the Dresden Gallery, No. 1097, which, though signed with the name of Walscapelle, is there assigned to Jan D. de Heem. A rich festoon of fruits, mingled with

flowers, and enlivened with butterflies and other insects, of the finest quality of arrangement, colour, and touch, is in the Berlin Museum, No. 905. Two pictures by him, which I have not seen, are in the Gallery at Schwerin.

PIETER DE RING is a painter whose rare works show him to have been a successful follower of Jan D. de Heem. A picture inscribed with a ring, as a sign of his name, representing fruit, a boiled lobster, oysters, bread, &c., is in the Amsterdam Museum, and nearly equals his model. In the Berlin Museum, No. 918, is another, inscribed "P. de Ring, ft. 1650," which shows him in a more original form. It represents a globe, a book in which is the picture of a man blowing soap-bubbles, an hour-glass, dice, musical instruments, &c., in very picturesque arrangement and of capital execution.

I now approach a group of painters who were especially devoted to that class of still life in which dead birds are prominent; and who also occasionally painted fruit and flowers. A cool general tone usually prevails with them.

EVERT VAN AELST, born at Delft 1602, died 1658. He painted dead birds, sometimes also a hare, and all kinds of instruments of the chase, with great truth and detail, in a grey and somewhat heavy tone. His pictures occur rarely in public galleries. Two of this class are at Dresden, Nos. 1126 and 1127; two at Berlin, Nos. 921 and 936.

C. LILIENBERGH, known only from the signatures on his works, was a cotemporary of the above, and executed similar subjects, to which he sometimes added fruit and vegetables, with good drawing, and harmonious though cool keeping. His very decided touch is also broader. His pictures are also but seldom found in public galleries. The Berlin Museum has one, No. 990, a table on which are two woodcocks, and smaller birds, quinces, and artichokes; signed "C. L. 1625." The Dresden Gallery has also one specimen, No. 1568, a dead partridge and a ring-dove. The dates on other pictures show that he was still living in 1663.

WILLEM VAN AELST, born at Delft 1620, died at Amsterdam 1679. He was the scholar of his uncle Evert van Aelst,

whom he far excelled, being, without question, the best master of this group. The pictures by him, representing, like those of his uncle, dead birds, are, as respects picturesque arrangement, finely balanced harmony of cool but transparent colour, perfect nature in every detail, and delicate and soft treatment, admirable types of the perfection of the Dutch school. Specimens of this class are a picture in the Munich Gallery, Cabinets, No. 357, of two dead partridges and instruments of the chase, and another in the Berlin Museum, No. 961, signed "W. v. Aelst, 1653," representing a marble table with two woodcocks and other small birds, and two French partridges suspended above. His favourite subjects, however, were fruit and other eatables, herrings, oysters, bread, &c., with glasses and gorgeous vessels in gold and silver. These have all the same excellent qualities. A very choice picture of this class, including also peaches, grapes, and a piece of mother-of-pearl, is in the Berlin Museum, No. 975. It is inscribed "Guillelmo van Aelst, 1659." Three other good pictures of similar subjects are in the Dresden Gallery, Nos. 1128, 29, and 30.

Some other painters may be characterised as executing subjects of still life, with various vessels, especially of metal, and fruit and eatables, in a warm, brownish, but somewhat heavy tone.

The most notable is WILLEM KALF, born at Amsterdam 1630, died there 1693. He was the scholar of Hendrik Pot. A specimen of his art may be seen in the Amsterdam Museum, No. 167, in which a silver vase of elegant form, and a porcelain vessel with oranges and lemons, &c., are skilfully arranged and solidly painted in a powerful tone. By way of exception he occasionally painted *genre* subjects, especially kitchens, in which utensils and vegetables play the chief part. The Louvre has one of these, No. 259, with a few figures of good *chiaroscuro* and marrowy touch.

C. PIERSON, born at the Hague 1631, died at Gorcum 1714. He painted drinking vessels, table utensils, and eatables, in a rather monotonous and heavy brown tone, though with much skill of drawing and touch. Two

pictures of the kind, the last signed with his monogram, are in the Berlin Museum, Nos. 948 and 985.

Good painters in this department of art are also PIETER ROESTRAETEN, born at Haarlem 1627, died in London 1698, a scholar of Frank Hals; and WILLEM KLAASZ HEDA, born at Haarlem 1594, who also occasionally painted game, fish, and birds. I am not able, however, to indicate any work by the first in galleries. By Heda's hand there is a breakfast subject of broad masterly treatment in the Landauer Brüderhaus at Nuremberg, No. 62.

Finally, I call attention to a small number of painters who took pleasure in representing all kinds of plants upon a dark background, with butterflies and other insects about them, and below, between mushrooms and other such growth, snakes and lizards, and toads and frogs, sometimes fighting with each other. Pictures of this kind have, upon the whole, a dark effect, and are therefore not often admitted into collections.

The founder and chief painter was OTTO MARSEUS (also often wrongly called Marcellis) VAN SCHRIEK, born in Amsterdam 1613, died 1673. His works are skilfully arranged, the single objects well drawn, of great truth of nature, careful detail, and powerful colour. In the Dresden Gallery are two pictures; No. 1221, a poppy-plant, and, in the grass below, a hedge-sparrow's nest, out of which a snake is stealing an egg, and in the foreground a polecat who seems inclined to do the same. The other picture, No. 1232, has only a plant with insects. In both the many white butterflies occasion a spotty look. A picture of similar composition, in the Berlin Gallery, No. 959, signed with the name at length, contains two snakes hissing at each other. It is far more harmonious in effect.

MATTHEW WITHOOS, born 1629, died 1703, trod close in the footsteps of the foregoing painter, who was both his friend and teacher. Also NICOLAUS VROMANS, called the Snake Painter, born 1655. Both of these painted with much skill in the style of Van Schriek. I am not, however, able to quote a specimen of their art in any public gallery.

CHAPTER VIII.

THE GERMAN PAINTERS OF THIS PERIOD.

THE number of painters who worthily represent German art at this time is, for the reasons I have before given, but small, the more so as the greater number of Germans of distinguished talent, such as both the Ostades, Caspar Netscher, Govaert Flink, and Johann Lingelbach, repaired in early life to Holland. There they adopted both the feeling and technical practice of the school, lived, brought up scholars, and died there; so that they are rightly included among the masters of the Dutch school. Even such painters as we are about to consider are some of them scholars of Dutch painters. They, however, returned to their own country, and there took up an independent position. Other German painters, on the other hand, were also subject to the influence of Italian schools—those of the eclectic and naturalistic painters—and, later, to that of Pietro da Cortona, Trevisani, and of other painters of the late Venetian school. Some painters even, like Ulric Loth and his son Carl, adopted not only the entire manner of the Venetian school, but lived even in Venice, so that they are justly reckoned among the Italian schools.

I take first in order the historical painters.

PAUL JUVENEL, born at Nuremberg 1579, died at Presburg 1643. He was the son of Nicolas Juvenel, a Dutch painter of perspective views, who had settled in Nuremberg, and received his first instruction from his father. His second master was Adam Elzheimer. In the only work I know by him—the paintings on the ceiling in the small hall of the Town-hall at Nuremberg—it is evident from the chief compartment, representing a German emperor surrounded with allegorical figures, that he shared the unfortunate taste for allegory which prevailed at that time. Two of the other compartments, however, Horatius Cocles defending the Bridge, and the Entrance of Attila into Rome, are of animated conception, and all alike are powerfully coloured.

A far more important name is that of JOACHIM VON SANDRART, born at Frankfort 1606, died in Nuremberg 1688. Having acquired the knowledge of drawing from Theodor de Bry and Matthew Merian, and that of engraving from Egidius Sadeler, he turned for instruction in painting to the school of Gerard Honthorst at Utrecht. In 1627 he went to Italy, first to Venice and then to Rome, where he spent many years in an independent position, not only in the character of a painter, but in that of a man of general cultivation, in the society of the best artists and of other distinguished men of the time, such as Galilei and the Marchese Giustiniani. On returning to Germany his art became very popular, namely, in Bavaria and Austria; and he executed numerous altarpieces for Munich, Augsburg, Würzburg, Bamberg, Regensburg, Eichstädt, Freising, Landshut, Salzburg, Linz, &c., and for various convents in Austria. Besides these, he treated in various ways subjects from history, mythology, and allegory, and painted a large number of portraits. His line of art was from the first decidedly realistic, which was further fostered by the instruction of Honthorst. But, although the influence of that master is unmistakeably seen in his works up to a late period, yet we often perceive a happy inspiration derived from Rubens and Van Dyck. Sandrart united good drawing, and feeling for composition, with a thorough use of the brush. Up to 1645 also most of his pictures show a prevailing warm and transparent colouring. After that he degenerated more and more into a heavy brown tone. The following works are characteristic of him:—The Death of Seneca, in the Berlin Museum, No. 445, executed in Rome, and therefore before the year 1634, for the Marchese Giustiniani. This is a night-piece, quite in the style of Honthorst, more delicately drawn, but far less transparent in colour. His best picture known to me is in the Amsterdam Town-hall, No. 71, the Amsterdam Archers' Company at the entry of Mary of Medicis, the bust of whom occupies the centre of the picture. This work was doubtless executed during a prolonged residence in Amsterdam after the year 1637; and its larger conception of forms,

greater vivacity of heads, some of which are not unworthy of Van Dyck, and higher qualities of colour and treatment, show that the vicinity of the great Dutch masters, Van der Helst and Rembrandt, had stimulated his powers to the utmost. On the other hand, his twelve pictures of the Months, in the Munich Gallery, are specimens of his solid but rather vulgar manner, in the taste of Honthorst. The subjects, as in illuminated calendars, are the occupations of each month. Thus January, No. 101, is represented by an old man in an arm-chair, warming himself at a fire: February, No. 102, by a fat cook. The first shows the obvious influence of Rembrandt; the second that of Jordaens. The other pictures will be found under Nos. 115, 116, 117, 140, 141, 142, 159, 160, 161, and 163. In allegory, properly speaking, he principally followed Rubens. A good specimen of this class, Pallas and Saturn defending the Genii of the Fine Arts against the Furies of Envy, signed and dated 1644, is in the Gallery at Vienna. On the other hand, an example of his failure in the department of mythology is seen in his Apollo rejoicing over the defeat of the Python, in the Gallery of the Uffizi at Florence. The god is as vulgar in feature as in action. A small picture of the Marriage of St. Catherine, dated 1647, in the Vienna Gallery, though still showing the influence of Rubens, is already weak and insipid in tone. An Archimedes with his Sphere, in the same gallery, dated 1651, and carefully painted in the manner of Honthorst, is of heavy brown-red tone in the flesh. Finally, though far inferior to his Archers' Company in Amsterdam, I may mention his Celebration of the Peace of Westphalia, painted in 1650, and now in the Landauer Brüderhaus at Nuremberg. Here, while his colour is heavy and dark in other respects, his heads, many of them portraits, are well painted in a warm tone, especially his own portrait, which is on the right in the foreground. Sandrart's merit as a writer upon Art I have already mentioned.

CARL SCRETA, born at Prague 1604, died there 1674. He formed himself as a painter in Italy—namely, in Rome—

which he visited in 1634 in company of Wilhelm Bauer. He was, however, so original and remarkable in talent, that no imitation of any master can be traced in his works, though they show that he availed himself of all means of cultivation in art. This painter was endowed with a singular facility of invention. Many of his historical pieces display a fire allied to Rubens. His male saints are characterised by power and dignity, his female saints by a feeling for beauty: both of them show an elevated and warm feeling. At the same time his best pictures have excellent keeping, and display thorough knowledge of chiaroscuro. Finally, he is spirited in the use of the brush, and of great softness. With the exception of his portraits, which, in arrangement, transparency, and power, recall Van der Helst's earlier works, there is something in his heavy dark shadows which shows the influence of the degenerated practice of the school of the Carracci. The fire of his ideas also often hurries him into extravagant attitudes and incorrectnesses of drawing, and even into works of great superficiality in every respect, which are very unworthy of his art. Of the 103 altarpieces by him, quoted by Dlabacz,¹ I can only adduce a few. Among those in the Theins church at Prague I may mention St. Luke painting the Virgin on the Altar of the Painters. An excellent example also of his talent for large and dramatic compositions is the picture on the high altar of the Maltese church in that part of Prague called the "Kleinseite." The subject represents the Infant Christ (in this respect a new motive), with the archangel Michael and other angels, hurling, at the request of John the Baptist and other knights of St. John, thunderbolts against the Turkish fleet, the destruction of which is seen in the background. The invention is very bold, the colouring powerful, and the heads of the knights noble.² On another altar in the same church is the Martyrdom of St. Barbara by her father, for her refusal to worship idols. Here the saint is very beautiful and

¹ 'Künstler Lexicon für Böhmen.'—Prag. 1815, 1 vol. quarto, bei Haase.

² The assistance of another painter, who completed this unfinished picture, does not appear to have been of much importance.

elevated in character and expression. As an example of Scretta's power as a portrait-painter, I may give a man seated, with a crayon in his hand, looking at a woman standing by him, in the Gallery of the Estates at Prague, No. 5, in the tenth room, which also contains other good but subordinate pictures by the artist.

MATTHIAS SIMBRECHT or ZIMBRECHT, born at Munich, died of the plague at Prague 1680. It is not known who was his master; but his pictures show that he formed himself especially after Raphael, and lead us to conclude that he spent much time in Italy. He appears only to have painted subjects of a religious import. I know of no other instance at so late a period where this great model has been imitated with such rare simplicity and repose of composition, elevation of forms, purity of feeling, and fine taste in drapery. With these qualities, also, he combines a warm and powerful colouring. Judging from the small number of his existing pictures, it would appear that he did not attain to old age. The high altar in the church of St. Stephen, in the Neustadt, at Prague, is a large composition of good arrangement. In the details the influence of the school of the Carracci is, in this instance, evident. The colouring is of a power recalling Rubens. A picture of S. Rosalia, on another altar in the same church, shows, however, the influence of Raphael above mentioned, which is still more apparent in two pictures—Joachim and Anna teaching the Virgin to read, and the Visitation—originally painted for the Hiberner church, now in the Gallery of the Estates.

JOHANN GEORG HEINTSCH, born in Silesia, lived, from 1678 to his death in 1713, in Prague. He formed himself, in many respects, upon the model of Carl Scretta; but was more ideal in tendency, and had a peculiar feeling for grace of action, and for purity and sweetness in the heads of women and children. In colouring he adheres to a cool but clear tone, and excels in broad and tender treatment. The following are remarkable pictures by him:—the youthful Christ disputing with the Doctors, in the Estates Gallery at Prague; the head of the Christ, in

pure and childlike expression, recalls Borgognone, and the expression in the heads of the Virgin and Joseph is dignified and animated. The standing figure of the Virgin, painted in 1696 for an altar in the church of the Karlshof at Prague: this is excellent in form and expression. Christ after the Temptation ministered to by Angels, in the summer refectory of the Strahow Convent at Prague: the conception of this is highly original; Christ is seated at a table which is richly supplied with viands by graceful angels; one of them is flying up with a dish, on which is a large crab; the Saviour, who is thoroughly dignified in form and expression, has just selected an oyster, while the angels perform their business with the utmost respect.

HEINRICH SCHOENFELDT, born at Biberach 1609, died at Augsburg 1675. He was the scholar of Johann Sichelbein, but completed his studies by a journey to Italy. His artistic powers were very versatile, for he treated sacred and profane, mythological and allegorical figures. He also painted idyllic subjects with landscapes. At the same time, the number of his altar-pictures in churches in Munich, Bamberg, Salzburg, Eichstädt, Augsburg, Brixen, Ingoldstadt, and Nördlingen is very considerable. He has great skill in composition, and frequently something pleasing in his figures, nor are his works wanting in keeping. But the drawing is superficial, the colouring only occasionally transparent, but more generally crude and heavy in the shadows. His execution is sometimes broad and powerful, sometimes tender and soft. His works, accordingly, vary greatly in value. As a good specimen of his altar-pictures, I may mention his Crucifixion in the cathedral at Würzburg, and, as one of his Old Testament subjects, the Reconciliation of Jacob and Esau, in the Vienna Gallery, which is remarkable for composition, keeping, silvery tone, and careful finish. A somewhat larger example of the same subject, and its companion, Gideon watering his Flocks in the Jordan, in the same gallery, belongs, on the other hand, to his cold and spotty productions. He is still more unattractive in mythology; as, for example, the Battle of the Giants, in the Dresden

Gallery, No. 1742. Two other subjects, however, in the same gallery, Nos. 1743 and 1744, musical parties in the costume of his time, though decorative in treatment, are lively in action and clear in colour.

I now proceed to the painters of *Genre*.

By far the most distinguished of this class is HEINRICH Roos, born at Ottendorf, in the Palatinate, in 1631, died at Frankfort 1685. Having been brought to Amsterdam when a boy, he received the instructions of Julien Dujardin from his ninth to his seventeenth year, and afterwards those of Adrian de Bye. When he left Holland is uncertain, but there is no doubt that he settled in Frankfort in 1671. He devoted himself almost exclusively to animal painting; his subjects being placed in landscapes, which, by the introduction of buildings, ruins, and fountains in the Italian taste, show the influence of Weenix and Berchem. These landscapes have too often the effect of dry compositions as opposed to the fresh and perfectly natural scenes which give such a charm to Paul Potter's and Adrian van de Velde's cattle-pieces. Nevertheless Heinrich Roos may be said to have united a choice taste in composition with the most delicate feeling for nature and admirable drawing in his animals, of which his sheep may be considered the most successful. Although most of his works are satisfactory in keeping, warmth, and transparency of tone, yet feeling for colour was altogether the weaker part of his talent, so that many of his pictures have a gaudy, and others an insipid and cold effect. However free and delicate also the use of his brush, he does not equal the great Netherlandish painters in the quality of impasto. The number of his works, notwithstanding their great finish, and a life not extended beyond 54 years, is great; thus showing that he must have exercised great industry. Of the German galleries, Munich and Dresden are those which possess most examples of his art. The earliest dated picture I know by him is inscribed 1663. It represents flocks reposing, with a shepherd who is taking a lamb to a girl, and is in the Munich Gallery, No. 124. The composition is agreeable, the lighting brilliant, and of

unusually powerful impasto, but somewhat crude in effect. As a specimen how crude and spotty this master could sometimes be I may mention a white Ox going through the water, in the same gallery, No. 107. On the other hand, Flocks reposing, with a shepherd and shepherdess playing with a leaping ram, No. 132, is of charming composition, harmonious and juicy colouring, and careful finish. Two of his best pictures, both dated 1672, are in the Vienna Gallery. The one, with cattle near a well, is beautifully composed, of sunny lighting, and transparent in every part; the other, with cattle grazing near a ridge of rock, adds to the same qualities a still greater power and a truthfulness in the harmonious evening lighting which is rare for him. A picture in the Berlin Gallery, No. 909, remarkable for its size, 4 ft. 1½ in. h. by 6 ft. 2½ in. w., and for the richness of the composition, dated 1683, is far less harmonious. The stately landscape, in this instance, contains a numerous flock, and also a hunting party refreshing themselves at a well. Of his cattle-pieces in the Städel Institute at Frankfort, No. 278, a Flock reposing near columns, and a Shepherd with a lamb, dated 1674, are the most remarkable for transparency of tone. No. 277 in the same collection, a portrait of himself, bust size, as large as life, as well as another in the Munich Gallery, No. 123, show by their good drawing and modelling, and masterly treatment, that he was quite equal to his subject. The colouring only is somewhat cold and heavy. But in his etchings, where colour does not come into the field, Heinrich Roos asserts his equality with the greatest of the Dutch painters. The extraordinary truth of his animals, especially of his sheep, in which, to my feeling, he stands alone, and the admirable drawing, which grapples securely with the most difficult foreshortenings, are here combined with the highest dexterity of hand, by which every detail—for instance, the various coats of the different animals, cows, sheep, and goats—is rendered with the happiest result. Nor is this purchased with any sacrifice of general keeping or chiaroscuro. Bartsch enumerated thirty-nine plates by Heinrich Roos, to which

Weigel has since added three : one of the finest among these is No. 31, called by Bartsch "*La Bergère*," of which, notwithstanding their great rarity, two impressions are in the British Museum ; and No. 38, a rich landscape in the Italian taste, with a shepherd asleep, and his little flock in the foreground. The effect of this etching is as picturesque and warm as the treatment is broad and spirited.

PHILIP ROOS, called *ROSA DI TIVOLI*, son and scholar of the foregoing, born at Frankfort 1655, died at Rome 1705. In his earlier time he painted in the same style as his father, but after settling at Tivoli formed a peculiar style for himself. His subjects are figures and animals the size of life, painted in a broad and decorative manner. Occasionally his figures are taken from sacred or profane history, such as Noah leaving the Ark, or Orpheus playing the Fiddle. Notwithstanding that his animals are painted freely with a broad brush, the greater number of these pictures, by their superficial treatment and heavy brown colour, which extends over the whole, with the exception of the lights, have a most unpleasant effect. Belonging to the better specimens of his art are—Noah surrounded with all kinds of animals, in the Dresden Gallery, No. 1762, and a Flock of Sheep, with the shepherd asleep, in the Vienna Gallery ; where are also two Combats of horsemen, rare subjects with the painter, and a view of the Falls of Tivoli, a careful work of powerful colour. Among the twenty-one pictures also in the Gallery and Château at Cassel are some of his best works.

CARL RUTHARD. Nothing is known of this master, but that he visited Italy from about 1660 to 1680. He painted principally stag and bear hunts, in which, however, the huntsmen do not appear at all, or play a very subordinate part. He also took pleasure in depicting the habits of these animals, and also of lions, panthers, aquatic birds, &c., either peacefully dwelling in the wilderness, or engaged in combat with each other. Generally speaking, they are given on a small scale, and only by way of exception as large as life. Ruthard represented the habits of these animals, especially their momentary action

in combat or the chace, with much spirit, and, being an excellent draughtsman, with much truth. But his compositions have often something indistinct, and his colouring is cool, and frequently also heavy. His very careful execution, which seeks even to express single hairs, becomes often trivial. Pictures by him occur most in German galleries—Dresden possesses several: Stags upon a Precipice, No. 1778; Stags attacked by Dogs, No. 1779; and a Fight between Bears and Dogs, No. 1790. Berlin also has pictures of both the last subjects, Nos. 973 and 979, the Stag-hunt bearing the name of the master. Another Stag-hunt in the Vienna Gallery, signed with the monogram only, is particularly dark and heavy. I know but of one picture by him not in German galleries, which is No. 476, a good picture, in the Louvre, representing a Bear-hunt.

JOHANN PHILIP LEMBKE, born at Nuremberg 1631, died at Stockholm 1713. He received instruction in the art from Matthew Weyer and George Strauch. His subjects were chiefly taken from military life—skirmishes, fights, marches, sieges, &c.—in which he displays great vivacity of conception, very able drawing, powerful and clear colouring, and a broad and free execution. These qualities are exemplified in a Skirmish in the Vienna Gallery, the only picture by him I can speak of from personal observation. His principal pictures are doubtless to be found in Stockholm, to which court he was summoned as painter, and, namely, in the château of Drottningholm.

FRANS WERNER TANM, born at Hamburg 1658, died at Vienna 1624. He visited Italy, and there devoted himself to the painting of fruits and flowers, following especially the decorative manner of the painter Mario Nuzzi, though giving, by means of dead birds, game, and vessels, an additional attraction to his pictures. Although skilful in arrangement and well drawn, pictures of this kind are generally heavy in colour as well as decorative in treatment. Subsequently, having been called to the court of Vienna, he devoted himself to the study of the Dutch masters, such as Jan Weenix and Melchior Hondekoeter, and executed pictures of a far clearer and more careful

description in their manner. Of the seven pictures by him in the Vienna Gallery, the one representing poultry and a white rabbit in the foreground is the most remarkable. In truth and masterly treatment it resembles Hondekoeter. The Lichtenstein Gallery at Vienna has also several of his works.

BOOK VI.

THE DECLINE OF ART.

1700—1810.

INTRODUCTION.

THE deterioration of painting both in Belgium and Holland, which had begun to show itself in the latter time of the last period, now took the unmistakeable character of a total decline. The faculty of invention, that first condition of an independent art, became entirely paralysed, and historical painting, for instance, ceased altogether, or, where attempted, followed chiefly, according to the precepts and practice of Lairese, certain academic rules which destroyed all originality. In all other departments of art, the various branches of *genre*, landscape, marine, and architectural painting, a generally spiritless imitation of the great masters of the foregone period took place. In portrait-painting only, where the painter is referred directly to nature, respectable works were produced, and in flower-painting pictures even of a high quality. What is particularly characteristic of this time is the fact that the feeling for colour was gradually lost, and pictures became gaudy, cold, and dark. This circumstance is intimately connected with the degeneration of technical practice, whose essence consists in the happily balanced proportions of the solid and the glazing colours. Thus, by the predominance of the first, a picture loses in transparency, and becomes heavy and dull. A want of caution also as to the durability of the colours became a fertile cause of changes, by rendering the picture liable either to darken or to lose colour. Finally, the quality of execution degenerated in two extreme directions—becoming either very slight and decora-

tive, or too smooth and meagre. As the interest which is attached to the works of art of this period is, as compared with that belonging to the former time, very subordinate, I shall content myself with considering only the most remarkable and characteristic painters of their time, and also only a limited number of their works.

CHAPTER I.

THE FLEMISH SCHOOL.

THE historical painter is here the most weakly represented. The following two masters are most characteristic of the period :—

BALTHASAR BESCHEY, born at Antwerp 1708, died 1776. Although in his youth he painted landscapes in the taste of Jan Breughel, who was now greatly imitated, he applied himself later to historical and portrait painting. Judging from his pictures from the life of Joseph, Nos. 496 and 497, in the Antwerp Museum, he appears, of all the earlier masters, to have chosen Gaspard de Craeyer for his model. He is not wanting in talent or in feeling for harmony, but expression, form, and colouring are all weak. In the department of portrait-painting also, represented in No. 498 in the Antwerp Gallery, which is his own portrait, he appears easy in conception and careful in execution, but weak and gaudy in colouring. Several younger brothers of Balthasar Beschey practised painting under his instruction. Their subjects were generally careful, but, in point of colour, feeble copies on a small scale from works by Rubens and Van Dyck.

ANDRIES CORNELIS LENS, born at Antwerp 1739, died there 1822. He was the scholar of Carel Eyckens and Balthasar Beschey. This master marks the last faint efforts and degeneration of this once famous school, in which he takes the same place as Függer in Vienna towards

the German school, with this exception, that he is far inferior to the latter. His compositions are lame, his heads of a monotonous and feeble prettiness, his flesh of a thoroughly untrue tone, sometimes honey-like and sometimes rose-tinted, and his execution uncertain and puffy. It is no little remarkable that this, the last and most unworthy scion of the school, considered it beneath his dignity to belong to St. Luke's Guild of Painters in Antwerp—a company of which Quentin Massys and Rubens had been members—and that at his instance it was actually dissolved. As the grounds for my opinion of this artist, I may mention some of his historical pictures:—An Annunciation, No. 503, and an allegorical subject, dated 1763, No. 505 of the Antwerp Museum; also a Dalilah cutting off Samson's hair, in the Brussels Museum, No. 128. Even in portraits, where nature was immediately before him, such as his own and that of the engraver Martenasie, No. 504, in the Antwerp Museum, and the Emperor Leopold's, No. 129, in the Brussels Museum, he was empty in form and conventional in colour.

In this dearth of interest the works of various *genre* painters, usually combined with landscape, in the manner of Jan Breughel, though of very inferior value, are still somewhat more cheering.

BALTHASAR VAN DEN BOSSCHE, born 1681 at Antwerp, died 1715, is favourably distinguished among this class. He usually painted masquerades, apothecaries in their laboratories, market-criers, &c.; also occasionally portraits. His pictures are arranged with discrimination; the heads lively and individual, the colouring powerful and warm, though of rather too uniform a brick-red in the flesh, and the stroke of the brush of a certain softness. As a specimen of his art, I may name the reception of a Burgomaster of Antwerp in the younger Guild of Cross-bow Shooters, in the Museum, No. 448.

JAN JOSEPH HOREMANS, born at Antwerp 1682, died there 1759. He generally painted conversation pieces, peasant parties, quack doctors, &c. He was skilful in composition, and executed his works carefully; but the heavy and un-

truthful colouring of every part renders his pictures little attractive. Only two of the galleries known to me have any of his works: Cassel, namely, five, Nos. 774-778, and Dresden two, 1025 and 1026. These are all of the class of subjects I have mentioned. In the Antwerp Museum also, No. 450, is the Admission of an Abbot of St. Michael into the Fencing Company.

THEOBALD MICHAU, born at Tournay 1676, died 1755. He painted subjects in the style of Pieter Bout (see p. 310), which are pleasingly composed and skilfully executed, but feebly coloured. His brick-red flesh-tones are particularly disagreeable. The Vienna Gallery has two pictures signed with his name—a summer and winter landscape with numerous figures.

KAREL VAN FALENS, born at Antwerp 1684, died at Paris 1733. He imitated Wouvermans with some success. But his touch is too smooth. The Dresden Gallery, No. 1024, has a Departure of a party of Falconers—the Berlin Gallery, No. 100, figures and animals in a landscape.

JAN FRANS VAN BREDAEL, born at Antwerp 1683, died there 1750. He also imitated Wouvermans not unsuccessfully, but is inferior to him in every respect, especially in his heavy brown shadows. Two of his pictures are in the Dresden Gallery, Nos. 1607 and 1681.

KAREL BREYDEL, born at Antwerp 1677 (?), died at Ghent 1744 (?). He was a scholar of Peter Rysbraek, and painted alternately views of the Rhine in the taste of Jan Griffier, and scenes from military life in imitation of Van der Meulen. As regards public galleries, I only know one specimen of him, a Combat of Horsemen in the collection of the Duke d'Arenberg at Brussels.

PIETER SNYERS, born at Antwerp 1681, died 1752. He painted portraits, flowers, and landscape, and, in a rocky landscape in the Antwerp Museum, No. 449, shows himself to be one of the best painters of this period.

SIMON DENYS, born 1755 at Antwerp, died at Naples 1813. He attended the atelier of H. J. Antonissen, went to Italy in 1786 and settled at Naples, where he was appointed first painter to the king. He painted landscapes

in the Italian taste, which are judiciously composed and skilfully executed, but of an insipid and heavy tone of colour. Three pictures of this class are in the Antwerp Museum, Nos. 510, 511, and 512.

Finally I mention BALTHASAR PAUL OMMEGANCK, born in Antwerp 1755, died there 1826. He also studied under Antonissen, and became the best painter of cattle, especially of sheep, and one of the best landscape painters of his time. He decidedly pursued a realistic tendency, and often introduces into his pictures the picturesque scenery of the Maas in Walloon Belgium. His sheep have great truth of nature and careful execution. The landscape is of good general harmony, the lighting treated in large masses, and the aerial perspective delicate. But his colouring is heavy, and often cold in tone, and his otherwise skilful touch somewhat thin and bladdery. His numerous pictures are, with few exceptions, in private galleries, and vary much in value. But the Louvre has two landscapes with cattle, principally sheep, Nos. 364 and 365—the first is dated 1781; the Brussels Gallery, a landscape from the forest of Ardennes, No. 149, of brilliant and very tenderly graduated lighting, though dull in the shadows, and too woolly in the animals; and the Cassel Gallery, and the adjacent Château of Wilhelmshöhe, have three pictures, Nos. 1035, 1036, and 1037, which belong to his best works. Among the pictures known to me in England, that in Mr. Baring's collection is one of the most accessible; but it is unattractive in colour, and too smooth in treatment.

CHAPTER II.

THE DUTCH SCHOOL.

HISTORICAL painting in Holland at this time was represented only by a few feeble scions of the cold and artificial style of Adrian van der Werff, while the majority of the painters

treated generally *genre* subjects, and occasionally also portraits.

PIETER VAN DER WERFF, born 1665 at Rotterdam, died there 1718. He was the scholar and assistant of his brother Adrian, and so entirely acquired his manner that the uninitiated are apt to mistake his pictures for the work of his brother, the more so as he often copied his productions. They may be distinguished, however, to his disadvantage, by a certain poverty of feeling, weaker drawing, a colder and heavier colouring, and by a still more spiritless and smooth execution. Three pictures by him in the Amsterdam Museum sufficiently tell his style. The one, dated 1710, represents a St. Jerome, No. 359; the others, Nos. 360 and 361, two girls crowning the statue of Cupid with flowers, dated 1713; and a young girl pointing to a statue of Venus, dated 1715.

HENDRIK VAN LIMBORCH, born at the Hague 1680, died 1758. He was also a scholar of Adrian van der Werff, and besides historical subjects, in which he appears as a faithful but inferior imitator of his master, he occasionally painted portraits and landscapes. The Louvre has two of his pictures, signed with his name, a Repose in Egypt, No. 268, and The Golden Age, No. 269.

JAN PHILIP VAN SCHLICHTEN, born 1745. Also a scholar of Adrian van der Werff, and, though also upon the whole feebler and more mannered, yet often displaying a warmer colouring. In the Munich Gallery is a St. Andrew by him, Cabinets, No. 432, and a Peasant playing the Fiddle, Cabinets, No. 439.

NICOLAS VERKOLIE, born at Delft 1673, died there 1746. He was the scholar of his father Jan Verkolie; but, in his historical pictures, imitated Adrian van der Werff. He is more affected in motives and emptier in his heads; but has occasionally a warm colouring, and is careful in execution. An example of this kind is in the Louvre, No. 548, Proserpine gathering Flowers with her Companions. His *genre* pictures sometimes show good invention, but also a great coldness of colour. This is seen in a picture at Berlin, No. 1012, a Girl refusing to take a partridge which is

offered her by a sportsman. This artist also executed a series of plates with much skill in mezzotint.

PHILIP VANDYK, born at Amsterdam 1680, died at the Hague 1752. He was the scholar of Arnold van Boonen; but belongs, in his historical pictures, to the most disagreeable of Van der Werff's imitators. His composition is tasteless, his heads unpleasing, and his execution over-smooth. Two pictures of this class, Sarah presenting Hagar to Abraham, and the Dismissal of Hagar, are in the Louvre, Nos. 156 and 157; a third, Judith with the head of Holoernes, in the Hague Museum, No. 38. But this painter is far more pleasing in his *genre* pictures, which are often characterised by happy invention, pretty heads, and a highly delicate touch. In colouring only they are generally cold and spotty. Two good pictures of the kind—a Lady playing the guitar, and a Lady at her toilette—are at the Hague, Nos. 36 and 37. Two pictures of more importance—Young People at a window, and a Girl teaching a Boy to draw, the latter signed and dated 1728—are in the Berlin Museum, Nos. 1026 and 1028.

JACOB DE WIT, born at Amsterdam 1695, died 1754. This painter attained a marvellous excellence in the imitation of sculpture in all kinds of materials, bronze, wood, plaster, and particularly white marble, in which he produced such complete illusion that even the practised eye is deceived. He added to this a happy gift of invention, and was a good draughtsman. His most important work is the decoration of a hall in the Hôtel de Ville of Amsterdam, of which he painted the ceiling, the spaces over the four doors, and the piers of the windows, with subjects in sculpture, statues and reliefs. Another favourite subject with the master was the representation of pretty children in the taste of Fiamingo. Of six pictures of this kind, four representing the Seasons, and one signed and dated 1751, are in the Cassel Gallery, Nos. 796 to 801, and one with the attributes of the chace in the Dresden Gallery, No. 1022. In his general style of art he may be said to have attached himself to Laireesse.

KAREL VAN MOOR, born at Leyden 1656, died 1738. He had the advantage of the instruction of Gerard Dow, Abra-

ham van den Tempel, and of Frans van Mieris, and followed the realistic tendency of these masters. He treated both sacred and profane history on a large and small scale. But his life-sized portraits were his best works, which, in animation and mastery, have a worthy affinity to those of A. van den Tempel, though somewhat heavier in the brownish flesh-tones. Specimens of this class are the portraits of the trustees of the Leprosenhuis at Amsterdam. He painted also *genre* pictures, in imitation of Gerard Dow, and etched his portrait and that of other masters.

A suitable transition to the *genre* painters, properly so called, who also only imitated the painters of the foregoing period, is formed by the family Van der Myn, who painted occasionally historical pictures, numerous portraits, conversation pieces, and also flowers and fruit. The head of this family is HERMAN VAN DER MYN, born in Amsterdam 1684, and scholar of Ernst Steven. Like him, he at first painted flowers and fruit, though he afterwards devoted himself to the branches of art I have just specified, especially to that of portraiture, which he practised frequently in a residence of several years in London. He was a good draughtsman, but cold and heavy in colour, while his execution was almost over-careful. Many of his pictures must still be in private families in England. He is seldom met with in public galleries. Flowers in a jar, in the Munich Gallery, Cabinets, No. 532, are of great merit, and show by their cool, slightly violet general tone, and by the execution of parts, the decided influence of Rachel Ruysch. A Child, life size, with a parrot and flowers in its hands, and rich accessories, is in the gallery at Augsburg. But the cold and heavy general tone has an unpleasant effect, though it is painted with the utmost delicacy in detail.¹

This painter had five sons and one daughter, who all learned the art of painting from him, and practised it in London.² The most successful of the family were GERHART VAN DER MYN, born 1706, and FRANS VAN DER MYN, born 1719. By the first is a Lady, dressed as a shepherdess, in

¹ 'Kunstwerke und Künstler in Deutschland,' vol. ii., p. 50.

² Concerning the family Van der Myn, see Walpole, p. 425.

the Berlin Museum, No. 1037. This picture, which is signed and dated 1763, shows in the affected way with which the shepherdess is plucking a rose with her right hand, whilst she holds her apron with flowers in the other, the strong influence of the French school of that time; but it is very skilfully painted, in a cool tone. Frans van der Myn is lauded for his mastery in the painting of various stuffs; but I know of no specimen by him in a public gallery.

I now take those *genre* painters who, occasionally, though with most unfortunate results, painted subjects from sacred and profane history—also mythology. They are seen to better advantage in portraits.

A. DE PAPE. This almost unknown artist is decidedly one of the best *genre* painters of this time. He is true and speaking in motives, animated in his heads, harmonious, and even in some of his pictures warm in colouring, and very careful and soft in execution. An example of him is a signed picture in the Hague, No. 108, a Woman plucking a Hen, and a Boy; and an old Painter teaching two Boys to draw, in the Berlin Museum, No. 1010, also signed.

WILLEM VAN MIERIS, born at Leyden 1662, died there 1747. He was the scholar of his father, Frans van Mieris, and, besides the paternal subjects, occupied himself with representations from mythology, which, being very prosaic and insipid in feeling, and totally deficient in grace, have an odious effect. In his earlier *genre* pictures he approaches his father in merit, whom, by the way, he often copied, though always inferior in drawing and impasto. Afterwards he became spiritless and uniform in his heads, cold and gaudy in colour, and meagre and licked in touch. In his later time he painted chiefly vegetable and poultry-shops, and kitchens, which gave him opportunity to show his wonderful but most unattractive industry in the unspeakable finish of all these details. The number of pictures executed in his long life is very large. The following are very characteristic of him:—Three Children, variously occupied, in the Louvre, No. 326. The Child blowing soap-bubbles is copied from the picture by his father. This is of his earlier time, and one of his best

works. The companion to it, No. 327, a Poultry-dealer laying out his stock, is somewhat less pleasing, but of similar good qualities. A Grocer's Shop also, in the Hague Museum, No. 93, is a specimen of the endless pains of his execution, and, at all events, belongs to that time when his colouring was still tolerably warm. A good copy from a picture by his father, though heavier in the shadows, is a Warrior, in the Vienna Gallery, signed and dated 1683. The companion, however, in the same gallery, dated 1684, shows how far inferior he was when left to his own unassisted efforts. The subject is a Lady in a satin dress, of great hardness and cold colouring. But in no gallery is this painter so completely seen, for better and for worse, as in that of Dresden, which has twelve pictures by him. No. 1567, a Woman pouring out wine for a Gentleman, may be mentioned as a good work for animation and execution; No. 1556, Bacchus and Ariadne, with their attendants, as a specimen of his weak manner—the heads being monotonous and disagreeable, the colouring cold, and the forms hard. Among the numerous works by Willem van Mieris in England are some of great merit. A Woman giving a violin-player something to drink, in the Bridgewater Gallery: this is of his earlier time, and approaches in every respect to the excellence of his father. A Woman and Girl, in Mr. Baring's collection, is of signal value. One of his chefs-d'œuvre is a Ragged Youth showing a child a peep-show. This was executed for the Holderness family, and is now in the possession of Mr. Heusch.¹

FRANS VAN MIERIS THE YOUNGER, born 1689, died 1763; son and scholar of Willem van Mieris. He exhibits the school in its utter decline, being far weaker in drawing, colouring, and even in the still careful finish, than his father. Two pictures, which are among his best examples, are in the Cassel Gallery: a Baker and a Woman, No. 707; and a Pedler and a Boy, No. 708.

A. D. SNAPHAAN. This painter resided long in Dessau and Leipsic, and appears, judging from his pictures, to have also formed himself from the elder Frans van Mieris.

¹ 'Treasures,' vol. ii. p. 252.

He treated principally conversation-pieces, in which he approaches so near the best works of Willem van Mieris as to be often mistaken for him. A Lady at her Toilette receiving a Letter is in the Berlin Museum, No. 1030.

CONSTANTIN NETSCHER, born at the Hague 1670, died there 1722. He successfully imitated the style of his father, Caspar Netscher, but is weaker and emptier in his heads, and heavier in colour. He is seen in the picture of a Shepherd and a Girl at a Well, in the Munich Gallery, Cabinets, No. 190. His pictures of mythological subjects are most insipid and dull; for instance, Venus bewailing Adonis, who is metamorphosed into a flower, in the Louvre, No. 360. He is most successful in portraits on a small scale, of which he executed a large number. A portrait of a General is in the Berlin Museum, No. 1018.

ARNOLD VAN BOONEN, born at Dortrecht 1669, died 1729, scholar of Schalken. He imitated his master faithfully, but is heavier and weaker in colour. Like him, his subjects are chiefly taken by candlelight. He also painted life-sized portraits with great success at some of the German Courts. In the character of a *genre* painter he is best studied in the Dresden Gallery, which possesses several of his works, viz. Nos. 1570 to 1582, chiefly young girls, young men, and hermits, by candlelight; and No. 1579, two Young Men, one of them smoking a clay pipe, which is the most remarkable for truth and feeling for nature.

LODOWYCK DE MONY, born at Breda 1698, died at Leyden 1771. He was the scholar of Philip Vandyk, and painted *genre* pictures in his manner, though a greater weakness in modelling and colour shows the deeper decline of the school. The Amsterdam Museum, No. 209, has an old Woman watering a Flower; the Hague Museum, No. 95, an old Woman and a Boy in an arched space.

Among those who in their turn imitated the landscape-painters of the foregone time were the three following.—

ISAAC MOUCHERON, born at Amsterdam 1670, died there 1744. He was the scholar of his father, Frederic Moucheron, and imitated his style with tolerable success; but he is duller and heavier in colour, emptier in the carrying

out of accessories, and tamer in touch. His works are seldom seen in public galleries. He may, however, be completely known in that of Dresden, which has seven pictures by him—Nos. 1588 to 1594. One of the best is a rocky landscape, No. 1592, with underwood, with a stream flowing through rocks in the foreground. The composition is agreeable, and the treatment of a certain breadth and freedom. No. 1591 is one of the emptiest and weakest in colour; it represents a landscape, with a stream, and a gentleman and lady riding out with falcons.

JAN VAN NICKELLEN, scholar of his father, Isaac van Nickelen, the architectural painter. Landscape-painting was his department, in which buildings play a prominent part. He spent some time at Düsseldorf, at the Court of the Elector of the Palatinate, and was afterwards at the Court of Cassel, where he died. His pictures are cleverly executed, but often in too decorative a style. A series of views of the Electoral château and grounds in the neighbourhood of Cassel are still in the Château of Wilhelmsöhe. The Dresden Gallery has two smaller landscapes, Nos. 1609 and 1610.

ROBERT GRIFFIER, born in England 1688. He was the scholar of his father, Jan Griffier, and painted Rhine scenery, enlivened with vessels and figures, quite in his style. I know of no example of his art in any public gallery. Many must exist, doubtless in England, where he spent his life.

The only class of painting which may be said to have flourished at this time, and which, at all events, produced a master of the highest order, was that of fruits and flowers. The cause for this may unquestionably be found in the national love of the Dutch for flowers, which at this period attained its utmost mania. The following painters deserve a more circumstantial notice.

RACHEL RUYSCH, daughter of the celebrated Professor, born in Amsterdam 1664, died there 1750. She was the scholar of Willem van Aelst, and devoted herself with rare success to the art of flower-painting. She also occasionally painted fruits, with great perfection. She is not so fortu-

nate in the arrangement of her subjects as in the execution of separate flowers, which combine excellent drawing with an admirable power of execution—both these qualities extending also to the butterflies and insects she introduces. The somewhat cool colouring of her teacher prevails also in her works, only that the tone is heavier and darker. Although she practised her art with undiminished vigour to a good old age, the number of her works is but moderate. Two remarkable flower-pieces are in the Hague Museum. The largest, No. 128, is of a warmth and harmony rare with her; the tender treatment is also somewhat broader than usual. The smaller picture, No. 129, is of peculiar clearness and softness. In worthy succession to those may be classed two flower-pieces in the Munich Gallery, Cabinets, Nos. 270 and 424. A fruit-piece also in the same Gallery, No. 409, is the finest I know by her, in truth, impasto, and mastery of finish. Among the seven pictures by her at the Château of Wilhelmshöhe, near Cassel, are some of her best productions.

JAN VAN HUYSUM, born at Amsterdam 1682, died there 1749. He was the scholar of his father, Justus van Huysum, a clever scene-painter, who, in this style, executed subjects of the most various kinds—animals, landscapes, marine and architectural pieces, fruits, and flowers, and also only ornament, for the decoration of apartments, according to the fashion of the Dutch at that time. In these works he was assisted by Jan and three other sons, on which occasions Jan exhibited so great a talent for flower and fruit painting as subsequently to devote himself exclusively to this branch of art. But while the history of art frequently exemplifies the fact that painters begin their career with qualities of high finish, gradually expand as they advance in life into a broader style, and even degenerate into a decorative manner, the life of Jan van Huysum affords a rare instance of an exactly reversed course; for he began in youth with a highly decorative practice, and then gradually developed an execution of details of the utmost beauty and finish, to which he faithfully adhered even in his advanced age. That he retained,

nevertheless, the power of treating his subjects in a broader manner, in his maturer years, is seen in a large bunch of flowers, in a bronze vase, standing on a marble slab, which is in the Berlin Museum, No. 972, and bears the inscription "Jan van Huysum fecit 1722." The majority of his pictures are compositions of this class. His vases, often in imitation of terracotta, are generally antique in taste, with nymphs, amorini, &c., and of great elegance of execution. If compared, however, with the greatest fruit and flower painter of the last period, Jan David de Heem, he must be owned inferior in style of arrangement, and in combination and harmony of colours. There are even pictures by Van Huysum which are scattered in composition and gaudy in colour. On the other hand, his peculiar sunny and clear lighting, purchased at no sacrifice of local colour, his extreme care in the modelling of the various fruits and flowers, and the exchange of the usual dark background, hitherto in vogue, which he also often adopted in his earlier time, for one of a light character,—all these qualities distinguished him favourably from his rival. If De Heem, by the harmony of his warm golden colour, be called the Titian of flowers and fruits, Jan van Huysum's bright and sunny treatment entitles him to the name of the Correggio of the same branch of art. In masterly drawing and truth of single objects, both masters may be classed on the same level, only that De Heem's principal subjects were fruit, Van Huysum's flowers, in which he entered into greater detail; for instance, in the gloss of the tulip, the pollen of the auricula, and the dew-drop on the petal. It is to these merits, fitted as they are to the capacity of the greater number of admirers of art, that Van Huysum owed the eager demand for and high payment of his pictures by princes and wealthy amateurs even in his own day, and also that, of all the painters of this class, he still commands the highest prices. Nor did he confine himself to flowers, but occasionally painted landscapes. These are generally in the conventional Italian taste, and of a monotonous green tone. His high finish also here degenerates at times into mechanical minuteness. He must have been a painter

of extraordinary industry, for, though he reached the age of sixty-seven years, yet, such is the finish of his works, that the 116 pictures mentioned by Smith in his Catalogue must be considered a very large number. To these must be added a considerable number of drawings, many of them executed in water-colours, and some so highly finished as to have occupied much time. His pictures are very various in value, and their prices vary accordingly. To give an example of his earlier manner, when he was still a scene-painter, I may mention a picture in the Louvre, No. 240, of flowers on a large scale, broadly executed, in a terracotta vessel decorated with reliefs, and with a bird's nest at the side. A Table spread with Fruit, consisting of grapes, peaches, plums, and a melon, intermingled with flowers upon a light ground, and a vase with children playing in the background, in the same Gallery, No. 238, shows the master, on the other hand, at the highest development of his most favourable phase; for, in addition to his exquisite finish, admirable impasto, and glowing power of light colour, this picture has more feeling for harmony of keeping than usual. The companion piece, also painted on a light ground, No. 239, with poppies, tuberoses, and anemones, in a similar vase, has also the same fine qualities. Two other pictures, also in the Louvre, Nos. 235 and 236, I may mention as examples in which the utmost delicacy of execution and luminous colouring do not compensate for the scattered character of arrangement and the gaudiness of the effect. There also are—Nos. 231 to 234—four of his rather unfortunate landscapes. Again, the Amsterdam Museum has a fruit-piece by him, No. 155, painted on a light ground, which may be placed on the same level with that at Paris; while a flower-piece, No. 156, dated 1723, though otherwise highly finished, degenerates, as was sometimes the case in the attempt at clearness, into a general insipidity of tone. As a specimen of his best work known to me upon a dark ground, though scattered in composition and not of his highest finish, I may mention a flower-piece in the Van der Hoop collection at Amsterdam. Two pictures in the

Hague Gallery, Nos. 67 and 68, a fruit and a flower piece, though very small in scale, are thoroughly characteristic of his sunny light and high finish. The galleries also of Dresden, Munich, Vienna, and Berlin possess more or less remarkable works by him. Of those in England I may mention a fruit and a flower piece, Nos. 29 and 39, in the Dulwich Gallery,¹ which are painted on a light background, and are, especially the fruit, of admirable quality. Next to these, for luminous and delicate qualities, may be considered two small bunches of flowers, on a light background, dated 1723 and 1724, both in the Bridgewater Gallery. Two chefs-d'œuvre of the master, both as respects size—about 3 ft. h. by 2 ft. 3 in. w.—richness of subject, and high finish, dated 1731-2 and 1732-3, were formerly in the Cassel Gallery, and are now in Lord Ashburton's collection. Finally I must mention some drawings of great beauty in Mr. Bale's possession,² and a collection of 160 in that of Mr. William Russell,³ both in London.

CONRAD ROEPEL, born at the Hague 1679, died there 1748. He was the scholar of Constantin Netscher, and painted portraits at first, but afterwards devoted himself to fruits and flowers, in which he especially followed the taste of Jan van Huysum, and in his best efforts approached him very closely, as, for example, in a fruit and flower piece in the Cassel Gallery, Nos. 753 and 754. Generally speaking, his treatment, like that of Van Huysum's earlier time, is somewhat decorative. Five pictures of this class, festoons of flowers and fruits, with parrots, squirrels, and monkeys, are also in the Gallery of Cassel, Nos. 755 to 759. In the Dresden Gallery, No. 1601, is a flower piece which belongs to his good works.

JAN VAN OS, born at Middelharnis 1744, died 1808. He distinguished himself by his fruit and flower painting, in which he took Jan van Huysum entirely for his model. His best works are not only arranged with taste, but border closely on those of Van Huysum in sunny clearness and power, and careful carrying out. The only example

¹ 'Treasures,' vol. ii. p. 345.

² 'Galleries and Cabinets,' p. 119.

³ Ibid., p. 188.

I know of him in a public gallery is a remarkable fruit piece in the Louvre, No. 368.

This is the fitting place to call attention to some members of the numerous family of HAMILTON, for, though the best of them were sons and scholars of the Scotch painter JAMES HAMILTON, who, in Cromwell's time, settled in Brussels, and afterwards in Germany, as a painter principally of still life, yet their works show us that they formed themselves chiefly from the painters of the Dutch school.

PHILIP FERDINAND VON HAMILTON, born at Brussels 1664, died at Vienna, where he had entered the service of the Emperor, in 1750. He painted principally subjects of the chase, especially wild animals contending for their prey, wild and tame birds, and dead animals, alternately in the taste of Jan Weenix and of Willem van Aelst. He is the best painter of the family; his animals are conceived with truth of nature, well drawn, and very carefully finished. Though somewhat feeble in colour, his pictures are always clear and of good keeping. He may be best seen in the Vienna Gallery. His chief work there is a Wolf disembowelling a hunted Stag, while another wolf is snarling at him; dated 1720. In point of truth of nature, warmth, and clearness of colour, and solidity of execution, a Leopard, in the same gallery, defending his prey, a hen, against a vulture, dated 1722, is the most admirable picture I know by him. Also four Vultures, painted in 1723, and Aquatic Birds, painted in 1724, and three Chamois and Turkey Hens being observed by a Hyæna, are good and careful works. A Pantry with a Dead Hare and Wild Birds, in the Munich Gallery, No. 146, looks like a faded and somewhat lamely executed Jan Weenix.

JOHANN GEORG VON HAMILTON, brother of the foregoing, born at Brussels 1666, died in the service of the Emperor Charles VI., at Vienna, 1740. His chief subject was horses, which, however, are treated with but little truth: his stags and does are more successful. Occasionally also he painted dead animals and hunting weapons. He is far inferior to his brother, more mannered in conception, cold,

gaudy, and heavy in colour, and more spiritless in execution. The best picture I know by him is a Stag and two Does in a landscape, in the Vienna Gallery. Two horse-pieces in the same gallery have the faults I have already described. A Boar's Head, also there, is at all events careful in execution. A Dead Hare, in the Munich Gallery, No. 165, is tasteless in arrangement, and less careful than a similar picture by his brother.

CARL WILHELM VON HAMILTON, born 1668 or 1670 at Brussels, died 1754, a brother of the two preceding painters. He treated subjects with all kinds of plants, with snakes, lizards, &c., after the model of Van Schriek. But he is heavier and darker in colour, and his highly finished execution is over-smooth. I know no example of him in a public gallery.

CHAPTER III.

THE GERMAN SCHOOL.

It was about the beginning of the eighteenth century when Germany began, in so far, to recover from the deep wounds inflicted on her by the Thirty Years' War, as to regain a certain amount of that prosperity which is indispensable to the general culture of art. Thus it was that a number of pictures were produced which in some measure satisfied that longing for art indigenous in the German nation. Nevertheless the elements of the time were not sufficient to favour the development of a school of painters which could be said to bear the impress of a national character. The greater number of painters attached themselves also now either to the Dutch, the Italian, or the French schools of art; others followed the eclectic rules of academies; while there were some, principally *genre* and animal painters, who, being of a decidedly realistic ten-

dency, adhered to nature. It is the works of these latter painters which are most characterised by true German feeling, and which inspire the spectator with by far the greatest satisfaction. But, upon the whole, a decline is observable even here in technical qualities, and feeling for clearness and harmony of colour.

I take first the historical painters.

JOHANN KUPETZKY, born at Pössing, in Upper Hungary, 1666, died at Nuremberg 1740. He was the scholar of the Swiss painter Klaus, but, during a residence in Italy, formed himself upon the model of the great masters there. His historical pictures, and, still more, his portraits, which were numerous, became very popular in Vienna and other places. He was a capital draughtsman, his colours were powerful and generally warm, but often rather heavy, and his touch broad and free. His impasto is occasionally exaggerated in solidity. A realistic feeling prevails in his historical pictures. His portraits, though of animated conception, have generally something affected in motive. His historical pieces occur rarely in public galleries. A St. Francis, by him, is in Berlin, No. 1034, of portrait-like forms, but of earnest and dignified expression, and warm and powerful painting. The last may be also said of his portrait, No. 1007; but the portrait of his daughter, depicted as a shepherdess, is affected and cold in colour. On the other hand, the portrait of a Lady, with her little Son, in the Vienna Gallery, is easy in arrangement and carefully executed in clear colouring; while his own portrait, in the same gallery, dated 1709, has a Rembrandt-like clearness in the eyes and shadows; only the lights are of a heavy, greasy tone.

WENZEL LORENZ REINER, born at Prague 1686, died there 1743. He was the scholar of Schweiger at Prague, where his multifarious talents for painting were early declared. In his first time he painted chiefly scenes from military life, especially battles, and also architectural views. In the former he followed the manner of Peter van Bloemen; in the latter that of Heinrich Roos. Examples may be seen in Dresden,—a View of the Campo Vaccino, No. 1796,

and of the Golden House of Nero, No. 1792. The pictures of this class, however, would not entitle him to mention here. His reputation is founded principally on his large historical pictures, to which he afterwards devoted himself, and also on his frescoes; in both of which he treated subjects from sacred, profane, and mythological history, and in which he showed a vigour and facility of production which allies him somewhat with Luca Giordano. His works are distinguished by a decided distribution of large masses, united with much feeling for momentary action, and a thorough study of the nude. His heads are animated, and occasionally even noble in character; his colouring conformable to his subject, sometimes powerful and warm, sometimes tender and silvery, almost always transparent. Though his works are numerous,—Dlabacz speaks of no less than 18 frescoes of more or less extent in as many buildings—and though his oil pictures include various altarpieces,—yet, as the majority are in remote places in Bohemia, I am only able to mention a few. Of his frescoes in Prague I may single out the cupola and other parts of the Crusaders' church, and the Fall of the Giants on the ceiling of the staircase of the Czernin Palace on the Hradschin; a work of extraordinary profuseness of power and striking effect, but unfortunately, with the building which contains it, hastening to decay. Of his oil pictures I may enumerate the high altarpiece in the church of St. Peter, in the Neustadt at Prague, and four pictures in the Gallery of the Estates, which represent the Jesuits suffering death in the dissemination of Christianity, in all four elements—earth, air, water, and fire.

ADAM FRIEDERICH CESER, born at Presburg 1717, died in Dresden 1799. His artistic career was passed chiefly in Dresden and Leipsic, and he was the intimate friend of Winkelmann. He was a painter of various attainments, good taste, and of pleasing though feeble talent. His agreeable compositions are too tame, and often cloudy, in execution. The paintings in the St. Nicholas church at Leipsic are among his most notable works. He also executed successfully a number of etchings.

CHRISTIAN BERNARD RODE, born at Berlin 1725, died there 1797. He was the scholar of A. Pesne, attended also the school of Vanloo at Paris, and became the most notable native painter of history at the court of Frederic the Great, for whom he executed a number of pictures in châteaux and churches. He was also employed in other places. His chief merit consists in a gift of easy invention; but in expression he is monotonous and superficial, in colouring gaudy, and in execution slight. Some of his best works are the ceilings in the new Palace of Sans Souci at Potsdam. He has also left 150 etchings, executed with a light, spirited, and playful needle, though the mannered motives, loose forms, and want of feeling for beauty, render them little satisfactory.

JOHANN HEINRICH TISCHBEIN, born at Kloster Hayda, in the Electorate of Hesse, died at Cassel 1789. He formed himself in the first instance in the school of the French painter Vanloo, but was also greatly influenced by Boucher and Watteau. He was one of the favourite painters of the Elector of Hesse Cassel, and executed a large number of all classes of subjects, including portraits. In these works, which remain in the gallery and various Electoral châteaux of Cassel, he shows himself as a decided but not very happy imitator of the above-named French masters. It is not to be denied that he possesses a certain facility of invention, but this is more than outweighed by the affectation of motives and expression, the coldness and crudeness of the colouring, and the lackered polish of the execution. One of his chief pieces is the Battle of Herrmann, in the château at Pirmont.

ANTON RAPHAEL MENGES, born at Aussig in Bohemia 1728, died at Rome 1774. He was the scholar of his father Ishmael Menges, a very distinguished miniature and enamel painter, who educated him with iron severity, but very systematically and thoroughly for the profession of painting. From his twelfth year he was set to draw from the finest antiques, and from the masterworks of Michael Angelo and Raphael in Rome; and it may be safely said that no other painter of his time so thoroughly profited of every

advantage of instruction in art, and so conscientiously applied all he had learnt. He composed according to the rules he had gleaned from Raphael; he sought to give his forms the beauty which had pleased his eye in the most celebrated antiques; his drawing was perfectly correct; he imbibed the knowledge of chiaroscuro from Correggio, and of truth of colour from Titian; finally, he was acquainted with all the technical processes belonging to fresco, oil-painting, enamel, miniature, and crayons; and adopted them all with great conscientiousness as occasion required. No one, therefore, can better establish the proof that even the complete and rare possession of all these faculties by no means suffices to make a great master, but that the first and indispensable condition is inventive fancy and warmth of feeling. These, however, Nature had denied to him; or, if the germs were ever latent in him, the unscrupulous harshness which so long compelled him to adopt the thoughts of others, without giving the slightest expression, even in an imperfect form, to any of his own, must have utterly stifled them. His pictures, therefore, present the aggregate of very desirable qualities, which, however, without the creative and vivifying spark, leave the spectator cold. The most successful of his various works were his portraits, because truth of conception, correct drawing, good colouring, and masterly treatment are sufficient excellences in this line of art; though even here the coldness of his feeling is observable. Notwithstanding, if we compare the works of Mengs with the affected, superficial, and utterly ignorant performances of his day, the admiration they excited may readily be understood. As early as at the age of seventeen he was appointed court-painter at Dresden to King Augustus of Poland, with a salary of 600 thalers. During his long residence in Rome he received commissions from the Cardinal Alexander Albani and from Pope Clement XIV.; finally, he was summoned by Charles III. of Spain, with a high salary, to the court of Madrid, where he repaired in 1761. I must content myself with mentioning a few of his numerous works. The picture of the Assumption on the high-altar of the

Catholic church at Dresden. Apollo and the Muses on the ceiling in the Villa Albani; the figures, however beautiful in form, have here too much the effect of painted statues. An allegorical subject in fresco on the ceiling of the Camera de' Papini in the Vatican, is, without doubt, the maturest result of his eclectic efforts—perfect beauty of form being here combined with the most delicate observation of chiaroscuro, excellent keeping, and masterly modelling. Of his works in Madrid I cannot speak from personal knowledge; but his frescoes executed there, especially the ceiling in the dining-room of the palace—the Apotheosis of Trajan, with the Temple of Fame—gained great admiration. There are no less than twelve of his oil-pictures in the Madrid Gallery, of which his Adoration of the Shepherds, No. 1057, is said to be particularly characteristic of him. In the Munich Gallery are several of his portraits. That of a Capucin Friar, No. 155, evidently aims at the warmth and power of Rembrandt; but, though careful in execution, it is somewhat heavy in colour. His own portrait, No. 153, in which the intelligent but highly prosaic and unimaginative features are delicately drawn, and modelled with great mastery in truthful colouring, is only too heavy in the shadows. The same may be said of his portrait in the collection of painters' portraits in the Uffizi at Florence, only that it is colder in feeling. A portrait of his father, in the Berlin Museum, No. 491, is particularly remarkable for energy of conception and powerful and warm colouring. As a specimen of his skill in the use of pastils, I may mention his Cupid in the Dresden Gallery. Mengs also wrote upon the Arts; and, although his reflective and eclectic feeling is not disguised, yet his writings contain many refined observations and valuable notices upon remarkable pictures.

MARIA ANGELICA KAUFFMANN, born at Chur, in the Grisons, 1742, died in Rome 1808. She was the scholar of her father Joseph Kauffmann, a mediocre portrait-painter, but formed herself from the study of the great masters of Italy, whither her father early took her, and where, after a residence in England, she permanently settled. Although

her career had commenced with portrait-painting, she devoted herself later and chiefly to historical subjects, in which she acquired so much popularity as hardly to be able to execute the commissions that flowed in upon her from all countries, and especially from England. An easy talent for composition, though one of no depth; a feeling for pretty forms, though they were often monotonous and empty, and for graceful movement; a colouring blooming and often warm, though occasionally crude; a superficial but agreeable execution, and especially a vapid sentimentality in harmony with the fashion of the time,—all these causes sufficiently account for her popularity. A picture in the National Gallery, No. 139, Religion surrounded by the Virtues, is very characteristic of her whole style of art. As a specimen of her powers as a portrait-painter, I may refer to the portrait of the Duchess of Brunswick, sister of George III., in the Hampton Court Gallery, No. 594. Among her best pictures may be reckoned two, dated 1786, in the Vienna Gallery: Hermann welcomed by Thushelda after his victory over Varus, and the Lament for the youthful Pallas, from the *Æneid*. In the Munich Gallery, No. 152, is her own portrait, dated 1784. Although empty, its warmth and clearness and good impasto constitute it one of her best works. Nowhere is she studied more completely than in Burleigh House, the seat of Lord Exeter, where no less than fifteen of her pictures are preserved. She also etched a series of thirty-one plates, chiefly of half-length figures or heads, with much skill, and even sometimes with much delicacy of feeling.

MARTIN KNOLLER, born at the village of Steinach in the Tyrol, died 1804. He was the scholar of Troger in Vienna, but afterwards had the instruction of Raphael Mengs at Rome, was protected by Count Firmian, Governor of Lombardy, and became one of the best and most vigorous historical painters in Germany, both in fresco and oil painting. His talent was especially adapted to the representation of momentary and violent action, which, from the spirit of the times, degenerated sometimes into mannerism.

In quiet subjects this tendency takes often the form of a sickly sentimentality. At the same time he is a powerful colourist in fresco, but very unequal in this respect in his oil pictures. He was also an able portrait-painter, and painted, for instance, the Emperor Leopold II., full-length and life-size. Of the large number of his works executed in Italy, Germany, and especially in the Tyrol, I only mention those painted from 1769 to 1790 in the Convent of Ettal in the Tyrol; those finished in 1792 in the Convent of Gries in the same country; the ceiling in the saloon of the Town-hall at Munich; and SS. Benedict and Scholastica presented to the Holy Trinity by the Virgin, in the Munich Gallery, No. 128. The last picture is tinged by sentimentality of feeling, and feebleness of colour, but is carefully and very cleverly painted. As a specimen of his portrait-painting I may quote the portrait of Joseph Rosa, Director of the Vienna Gallery, dated 1794, in that gallery. The conception is lively, though somewhat studied, and the execution, in a powerful tone, careful.

JOHANN VICTOR PLATZER, born in the Tyrol 1704, died there at Epan 1767. He was the scholar of his step-father Kepler, and flourished in Vienna from 1735 to 1750. He treated various historical subjects on a small scale, but also painted *genre*. He is one of the most disagreeable of the known painters of this period, but also one of the most characteristic. With great mannerism of motives and heads, hardness of outline, coldness and crudeness of colouring, and absence of keeping, his only merit consists in a careful and melting execution. His figures look like china. That his pictures should have been so much admired is one of the most striking proofs of the corrupt taste of the period. It is enough to mention the eight pictures of mythological and allegorical subjects in the Dresden Gallery, Nos. 1817 to 1824, and the two *genre* pictures, parties with music and cards, in the Vienna Gallery. The only specimens I know of Platzer in England are in the collection of Mr. Walter of Bearwood.

CHRISTIAN WILHELM ERNST DIETRICH, born at Weimar 1712, died 1774. He was the scholar of his father and of

Alexander Thiele. The latter resided in Dresden, where Dietrich was greatly patronised in his art by the well-known minister Count Brühl. In 1743 he visited Italy. Upon his return he was appointed Court painter to King Augustus of Poland. Without possessing original talent of any importance, he had the peculiar power of imitating painters of different schools and epochs—in history, *genre*, and landscape; thus forming properly speaking the transition to the *genre* painters. Of the Dutch school, he best imitated such masters as Rembrandt, Ostade, Everdingen, and Poelemberg; of the Italian, Salvator Rosa; and of the German school, Heinrich Roos. But independent of the fact that the feeling proper to each of these pictures was beyond his attainment, he also fell far short of the power, warmth, and clearness of colouring, as well as of the spirited execution, which characterises them—almost all his works being heavy, and many of them crude in colour, and his touch sometimes tame and over-smooth. But their popularity was nevertheless very great, and their number—generally pictures on a small scale—very considerable. All the public galleries of Germany are well provided with specimens of him, and nowhere can he be more thoroughly known than in the Dresden Gallery, which is blessed with no less than 51 of his works. His best picture I know in England is that of the Wandering Musicians in the National Gallery, No. 205. It is executed with unusual power, clearness, and solidity for him, in the taste of Adrian van Ostade, and generally known by Wille's fine engraving. Dietrich appears to far more advantage in his numerous etchings, where no colour betrays him. Here the spirit and great variety of effect he gives to his etching point can only be admired. In some of his plates—for instance, his Ballad Singer and a Fiddler in front of a cottage, he approaches very near A. van Ostade, and in some of the heads even somewhat to Rembrandt. But he is most fortunate in his landscapes, in the style of Everdingen, which often exhibit a pure feeling for nature, also in the style of Salvator Rosa and Heinrich Roos.

Of the *genre* painters, properly speaking, some took Jan

Breughel for their model. The most distinguished of these is FRANZ DE PAULA FERG, born in Vienna 1689, died in London 1740. He was principally the scholar of his father Pancratius de Ferg. His usual subjects were fairs, market-criers, and such like, introduced in landscapes, which often contained buildings in which a southern character prevails. He had much feeling for picturesque arrangement, and had, for his time, a powerful and clear tone, and a careful and free execution. The Dresden Gallery has six pictures, Nos. 1789 to 1803, of this class, two of which, Nos. 1801 and 1802, show the imitation of Hermann Saftleven. Two very remarkable pictures by him, of fairs, are in the Vienna Gallery.

But by far the most original of the German painters of this period was DANIEL NICOLAS CHODOWIECKI, born at Dantzic 1726, died at Berlin 1801. Although he followed the mercantile calling of his father up to the age of twenty-nine, yet he had also studied the art of miniature-painting, as an amateur, under his father, who took much delight, also as an amateur, in the pursuit, and brought it to further perfection in Berlin under the teaching of an aunt. He had also mastered the technical process of enamel painting. Finally, in 1754, he made the arts his sole profession, forming himself so rapidly without any teacher, properly speaking, but only by means of careful study, that he soon attained an artistic and most original power of expressing his thoughts. These also embraced so wide a circle that he may be pronounced the chief artist who reflected the whole epoch of Frederic the Great, under its various aspects, in the form of art. With great versatility of composition, in which an alternately domestic and kindly humorous feeling, always of great truth, predominates, he combined a delicate and vivid power of observation, and consequently great variety of forms of character. Nevertheless that world of subjects not comprised under the term of common life was closed to him. His representations of mythology and of Shakspeare's plays—as for instance, of Hamlet—have therefore the effect of parodies. Although he gives his figures somewhat too lengthy proportions, yet he was

in other respects a good draughtsman. His feeling for colour was less happy. His oil pictures, which are comparatively few, are therefore somewhat cold and gaudy, though occasionally showing a delicate feeling for aerial perspective. The chief implement by which he expressed his art was that of the etching point, which he managed with a rare delicacy of feeling, and tenderness and mastery of touch. Of his pictures in public galleries, I only know two in Berlin, Nos. 482 and 485, Cavaliers and Ladies in the open air, amusing themselves with social games. Here we observe the influence of Watteau, Lancret, and Pater, whose pictures Chodowiecki had seen in the royal palaces of Berlin and Potsdam. His etchings, which amount to more than 1300, decorate a large number of the books of the period—novels, almanacs, children's books, &c. I need only mention the very successful illustrations in Göthe's 'Sorrows of Werther.' In others he sought to embody, like Hogarth, a moral lesson—giving us, for instance, the results of a virtuous life, and of one of an opposite tendency; and married couples living in harmony or discord. Occasionally his patriotic feeling breaks forth in a representation of old Fritz on the parade, or his purely human sentiments in that of the unfortunate Calas taking leave of his family. Above all I must mention a mother and her daughters in an apartment, occupied with household work.

Of the painters who treated principally military life, the two following have attained general reputation.

GEORGE PHILIP RUGENDAS, born in Augsburg 1666, died 1742. He was the scholar of Isaac Fischer, but developed his own form of art especially by the zeal with which he studied the various events of a soldier's profession—battles, sieges, camps, marches, &c.—from real life. The chief merit of his compositions is accordingly their truth. He was also an able draughtsman and well skilled in the effect of momentary and pathetic motives. On the other hand, the forms of his horses, and still more his figures, are marked by a certain monotony; and his colouring is generally too black in the shadows, and colourless and insipid in the lights. His light and happy touch is also apt to degenerate into a decorative

style. But few of his numerous pictures are seen in public galleries, that of Brunswick excepted, where he may be studied in Nos. 90, 205, 442, 444, 479, 601, and 602. Vienna and Berlin have also each two pictures—the latter Nos. 997 and 1000. Rugendas is more widely known by more than thirty etchings, executed with a broad and certain point, and by above one hundred mezzotint engravings from his own compositions.

AUGUSTUS QUERFURT, born at Wolfenbüttel 1696, died at Vienna 1761. He was the scholar of his father Tobias Querfurt, and of Rugendas; but he formed his style especially from that of Wouvermans. But while far inferior to Rugendas in fire of invention, and also limited, like Wouvermans, in the scale of his pictures, he excels the first of those two masters in transparency of colour, solidity of impasto, and care of execution. I am not able to say where certain large battle-pieces, which he executed when settled for a time at Vienna, for Prince Alexander of Würtemberg, and for Count von Waldegg, are now to be found. Of his works on a small scale two fine hunting-pieces are in the Vienna Gallery, and three of less merit in the Dresden Gallery, Nos. 1807 to 1809; also a good Stag-hunt, No. 969, in the Berlin Museum.

ELIAS RIEDINGER, born in Ulm 1695, died in Augsburg 1767, may be mentioned here as an animal-painter. He was brought up in the calling of a huntsman, but, having been instructed in art by Christopher Resch, he applied himself to the delineation of many tame and of all sorts of savage animals, both in their various habits of life and in the mode of giving them chase. But, apart even from the absence of correct drawing, the result of these efforts was very unequal. He was at all times very weak in the drawing of horses, while he so excelled in the representation of the stag that no other artist of this department could compete with him. Next in order he was most successful in the life and habits of the wild boar. But many of his other animals, and particularly the carnivorous races, such as the lion and tiger, are very mannered and arbitrary. The pictures by him which represent such subjects are few

in number. The gallery at Cassel only has a specimen of him, No. 807, a Stag pursued by Dogs, and caught in a net. But the number of engravings from his drawings is large, and the different series contain, besides the above-quoted subjects, the representation of Paradise, Fables of Animals, the Riding-school, &c., and amount to about 350 plates.

I now proceed to the portrait-painters, the foremost of whom is BALTHASAR DENNER, born at Hamburg 1685, died at Rostock 1749. His first instruction in water-colour drawing was received from one Ammana, an insignificant painter at Altona; from an equally obscure painter in Dantzic he obtained the technical process of oil-painting. Such being his school, it is not surprising that he should always have remained a mediocre draughtsman. On the other hand, he so far cultivated his feeling for the minute but prosaic and uninteresting imitation of Nature in all her details, combined with a clear and powerful colour, that in this last respect he takes the lead of all the Dutch painters of this period. His reputation has hitherto rested on a small number of bust pictures of old men and old women, which not only give every little wrinkle with their attendant minutiae, but even every hair and every freckle, so as to lose nothing of their truth even when seen through a magnifying glass. These pictures are in so far useful in the study of art, as exemplifying the falseness of an axiom too often repeated, even nowadays, that the highest object of the arts is to represent nature in the most exact form. If this were true, Denner would be the greatest of all painters. But the truth is, that, to the feeling of all endowed with a refined perception of art, those heads have a highly disagreeable and wax-figure-like effect. Almost all the public galleries of Germany have specimens of this class of portraits. The best of these, as regards extreme minutia of execution, is that of an Old Woman, in the Vienna Gallery, which the Emperor Charles VI. purchased of the painter at a high price. The truth of the minutest detail, for instance of the lips, is truly frightful, and the coldness of the colour heightens the unpleasant impression. Though not carried so far in execution, the portrait of an Old Man, of great

warmth and of the utmost transparency of colour, is far more attractive. Similar qualities characterise the picture of an Old Man in the Berlin Museum, No. 1014. But besides these, Denner painted a considerable number of portraits, in a careful but far broader style, which gratify the lover of art infinitely more than those spiritless results of unspeakable labour. These combine animation of feeling with a colouring alternately powerful and tender, and a masterly though occasionally too soft a manner of painting. One of his principal works was the family picture of the then reigning Prince of Holstein Gottorp, at the castle of Gottorp, in Holstein—twenty-one figures, life size. He also found much occupation at the court of the Duke of Mecklenburg Schwerin, and many of his works are still at Schwerin. Finally, the miniature portraits which Denner executed in his later time, not only in oil but also water-colours, belong to the best productions of this class of his period. A specimen in oil is in the Berlin Museum, No. 1014 a; and a whole series of portraits in water-colour are in the City Library at Hamburg.

DOMINICUS VAN DER SMISSEN, brother-in-law and scholar of Denner, painted portraits very skilfully in his broader manner, some of which are still in possession of families in Hamburg.

CHRISTIAN SEIBOLD, born at Mayence 1697, died at Vienna 1768. The study of nature alone enabled him to become a very clever portrait-painter in the manner of Denner, who must, doubtless, have had some influence over him. His art was so much admired in Vienna as to procure him the appointment of cabinet painter to Maria Theresa. He was more artificial in feeling than Denner, less clear and delicate in colour, harder in touch, but a better draughtsman. One of his best pictures, his own portrait, is in the Louvre, No. 185. It is warmer and of more powerful modelling than usual. His insipid, affected, and smooth manner may be seen in the portraits of two Girls in the Vienna Gallery, and in those of a Youth and a Girl in the Dresden Gallery, Nos. 1810 and 1811. In his very highly-finished heads of Old Men and Women, such as Nos. 1812 and 1813 in the

same gallery, he is, in point of tameness, dryness, and coldness, still more disagreeable than Denner.

ANTON GRAFF, born at Winterthur, in Switzerland, 1736, died at Dresden 1803. He was the scholar of Ulric Schellenberg, and became one of the best portrait-painters of his time. He resided first in Augsburg, then, from the year 1766, in Dresden, where he had received an appointment at court. He also laboured in Leipsic and Berlin, painting at all these cities a large number of notabilities of all classes. His best pictures are distinguished by a truthful and animated feeling, able drawing, tasteful arrangement, powerful and clear colouring, and solid carrying out. Some excellent portraits—two, for instance, of King Frederic Augustus of Saxony—are in the Dresden Gallery, Nos. 1886 and 1890.

Of the landscape-painters of this period I consider first those who had a realistic tendency.

JOHANN JACOB HARTMANN, born at Kuttenberg, in Bohemia, flourished in Prague about 1716. He was a late, but very clever and careful imitator of Jan Breughel. Like his model, he represented the four elements, expressed by as many landscapes; now in the gallery of Vienna. In the treatment of his trees and general cool tone, Anton Myron, a Netherlandish imitator of Jan Breughel, was evidently the painter who influenced him.

CHRISTIAN GEORGE SCHÜTZ THE ELDER, born at Flöresheim-on-the-Maine 1718, died at Frankfort 1791. He acquired the art of painting at Frankfort from Hugo Schlegel, and painted at first in fresco in a decorative manner on the exteriors of houses. After this he devoted himself especially to landscape-painting, generally representing views of the Rhine and the Maine, on a small scale. His whole style of conception shows the influence of Hermann Saftleven and of the two Griffiers. Although these pictures are less powerful in colour and decided in execution, yet they are remarkable for a happy choice of the point of view, for a pure feeling for nature, good drawing, and tender touch. As he worked with great facility, the number of his pictures is considerable. Those

executed from 1760 to 1775 are most esteemed. He may be thoroughly studied in the Städel Institute at Frankfort, which contains seven of his works, Nos. 291 to 298; and at the Cassel Gallery, which has ten pictures, Nos. 842 to 851. He also occasionally painted interiors of churches.

JOHANN ALEXANDER THIELE, born at Erfurt 1685, died at Dresden 1752. He began life as a common soldier, but devoted himself with such success to painting views from nature, especially in the picturesque scenery of the Elbe and the Saal, that he was commissioned to execute a number for King Augustus of Poland, and, in the year 1747, was appointed his court painter. His pictures are distinguished by a happy choice of situation, good drawing, great truth, and careful execution; their chief demerit, especially those of his earlier time, is a heavy and dark colouring. The forty-six pictures by him in the Dresden Gallery, Nos. 1829 to 1878, give a complete view of the painter for better and for worse. One of his best works, for clearness of colour and delicacy of carrying out, is a View near Dresden, now in the Berlin Gallery, No. 1023.

JACOB PHILIP HACKERT, born at Prenzlau, in the Brandenburg Marches, 1737, died at Florence 1807. He was the scholar of N. B. le Sueur, at Berlin. He resided for many years, in the most brilliant circumstances, at the Court of Naples, and painted a number of views of the most beautiful parts of Italy, highly correct and usually careful, but equally prosaic and spiritless in feeling. The skies and distances, however, are good, but the foregrounds hard and crude. In the Electoral residences of Cassel are several of his landscapes. He left, also, a number of drawings of scenery in sepia and bistre, in which his cattle are very monotonous.

SALOMON GESSNER, the well-known poet, was born at Zürich 1734, and died there 1788. He practised art as an amateur up to his thirtieth year, after which he formed himself for the profession of landscape-painting by the study of nature and of the etchings of the Dutch masters, namely, Waterloo and Everdingen, and of the engravings from Ruysdael, Claude, and Poussin. He did not, how-

ever, proceed further than the use of body colours, and his chief artistic activity was confined to the practice of etching. Some of these etchings ornament his literary works, others were published in series by themselves. As his landscapes assume alternately the realistic feeling of the Dutch masters above mentioned and the idealistic tendency of Claude and Poussin, he forms, properly speaking, the transition to the landscape-painters of the last class. He excelled in each—the first showing a pure feeling for nature, and much sense of the picturesque; the last an elevated and often highly-poetic taste. Both alike bear witness to a spirited and able management of the point. Only those in his idealistic style where figures play a prominent part are not attractive, the figures being conceived in the monotonous style of beauty, taken from antique sculpture, then in vogue, and stiff and ill-understood into the bargain.

FRANZ JOACHIM BEICH, born in Munich 1663, died there, in the capacity of court-painter to the Elector, 1748. He takes the first place among the painters of ideal tendency. Although a scholar of his father, Wilhelm Beich, he formed himself in Italy upon the model of Gaspar Poussin. At the same time he is by no means to be classed as a mere imitator of that master, but as a gifted artist deriving inspiration from the same sources of nature. His compositions are elevated and yet rich in detail, the lighting often decided and thoroughly carried out, and the execution careful. If some of his pictures offend by that heaviness and darkness of colour which were the faults of the time, they are also, some of them, distinguished even by warmth and transparency of tone. Such are the three landscapes, Nos. 138, 162, and 171, in the Munich Gallery; while his faults are illustrated by two landscapes, otherwise of great excellence, in the Vienna Gallery. Beich also etched a series of successful plates, in the style of his pictures.

CHRISTOPH LUDWIG AGRICOLA, born at Regensburg 1667, died there 1719. He formed himself as a landscape-painter chiefly by the simple study of nature when travel-

ling in the south, and, namely, in Italy. But in his feeling for lines, and in the lighting of his pictures, we recognise the influence of Nicolas Poussin. Ruins of ancient buildings also form, as with Poussin, an important feature in his pictures; while his favourite figures for the foreground are men in oriental costumes. He was a good draughtsman, loved decided and warm lighting, and has a broad and masterly brush. One of the finest of his pictures, with the ruins of a monument and the columns of an antique temple seen between trees, is in the Vienna Gallery. The Dresden Gallery has also two of his works, Nos. 1784 and 1785, the first of which is of an unusual size.

Finally, the art of architectural painting has at least one respectable proficient to show at this time. This was LUDWIG ERNST MORGENSTERN, born at Rudolstadt in Thüringen 1737, died at Frankfort 1819. He painted chiefly interiors of churches, which exhibit a delicate observation of lineal and aërial perspective, a clear colouring, and very careful execution; but the effect is generally cold and spotty, and the treatment has something smooth and china-like. Two pictures of this class, one in the Gothic and the other in the Italian taste, are in the Städel Institute, Frankfort, Nos. 310 and 311.

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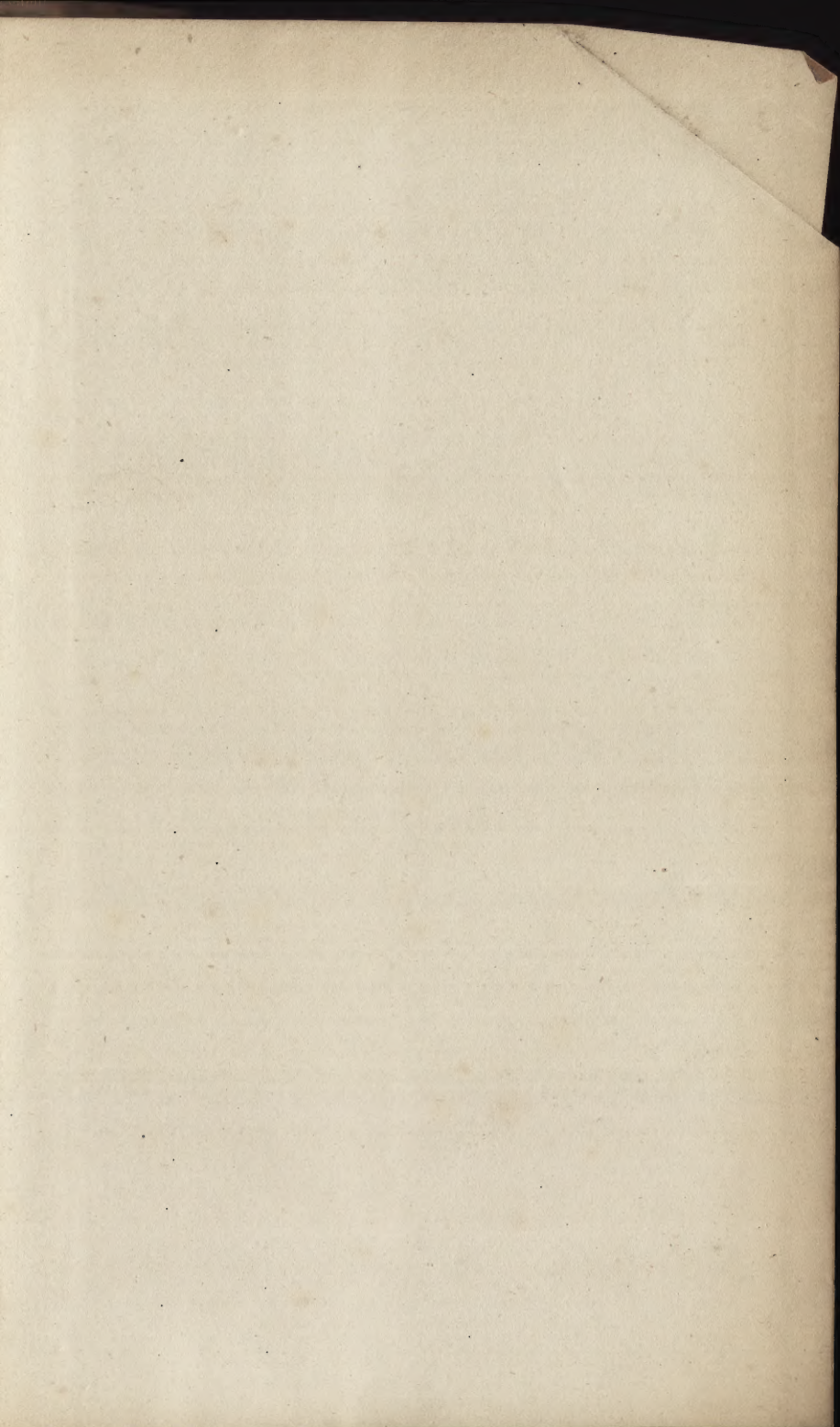
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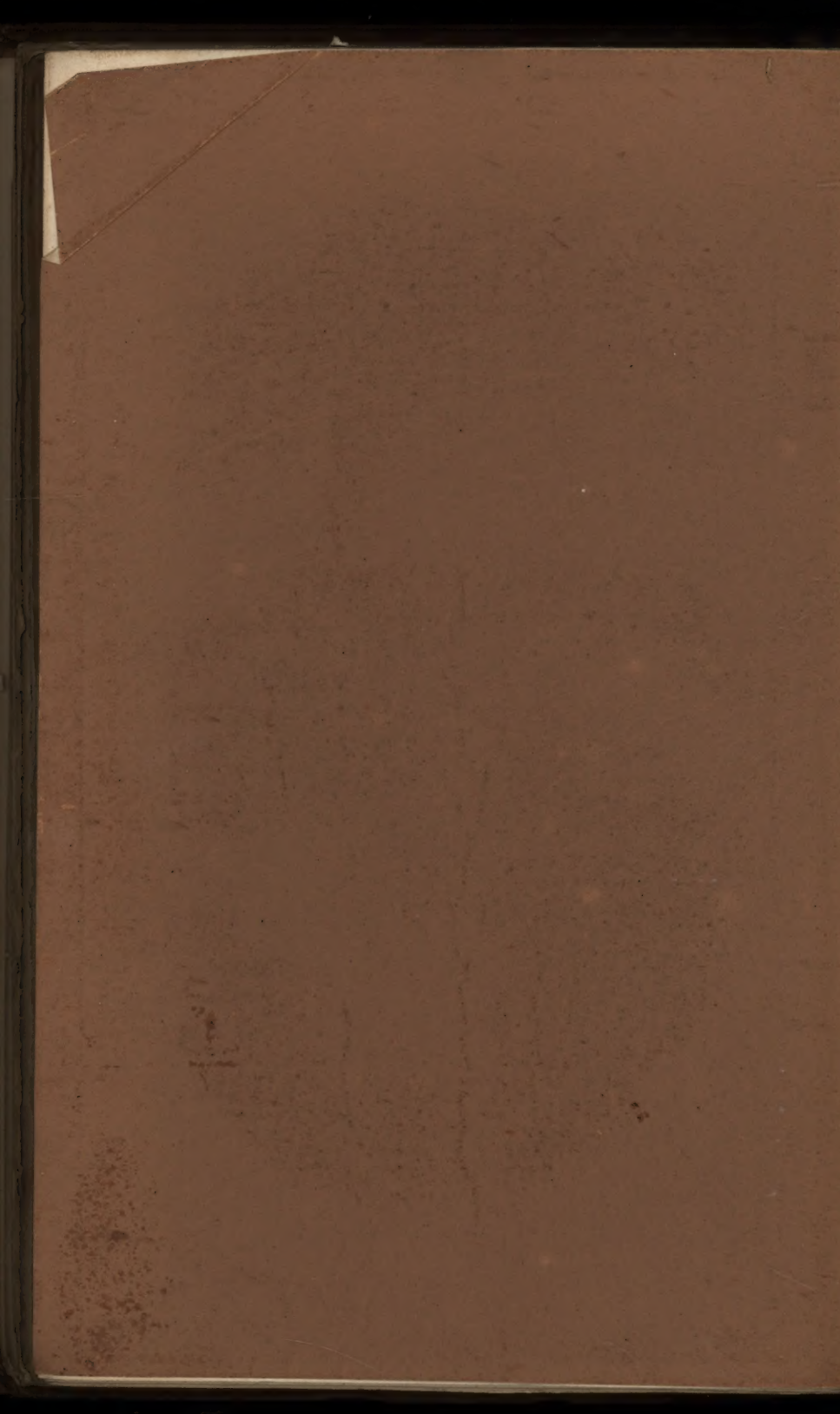
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